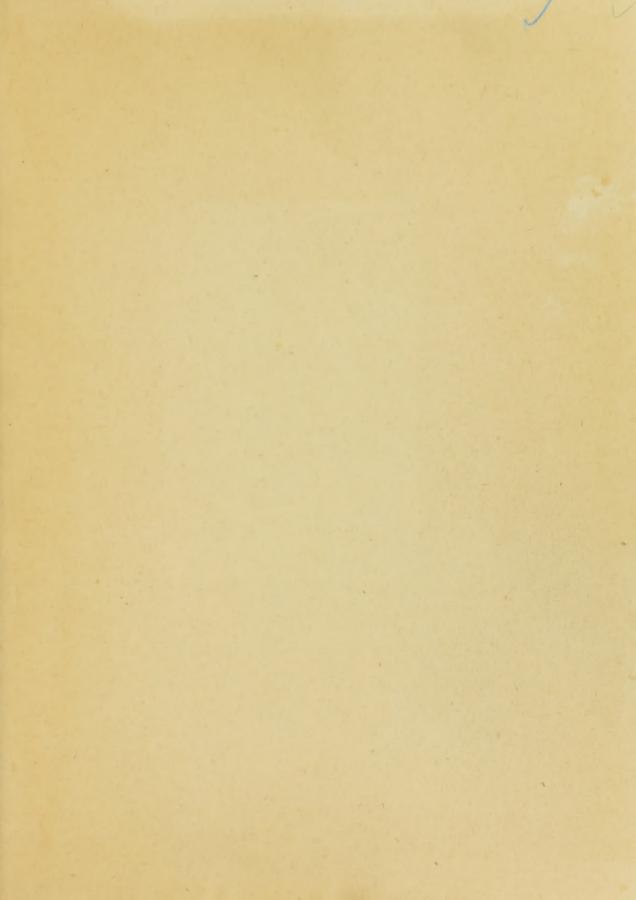
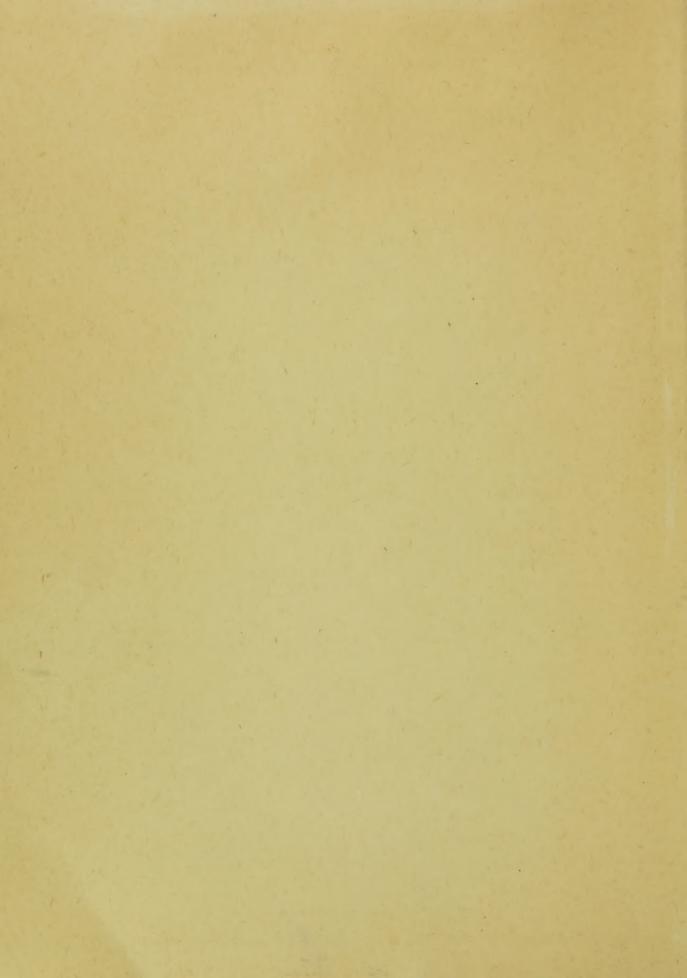


----Wickett----

W. L. Cap. 8: Co. Linked







ROTE SONGS AND SINGING GAMES

FOR SCHOOL AND HOME

BY

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FORMERLY SUPERVISOR OF MUSIC IN THE SCHOOLS OF NEW WESTMINSTER, B. C.

TORONTO
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1923

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PREFACE

This book has been prepared for the purpose of supplying teachers of the primary grades with a suitable and fairly comprehensive selection of rote songs, singing games, etc. Although the work has been compiled with the requirements of the classroom in view, it is believed that it will be found to be equally suitable for use in every home where there are little children; for the material it contains is such as experience has taught is dear to the heart of every child. No apology is offered — or needed — for including a large number of old favorites, such as familiar and traditional settings of nursery rhymes and singing games, for it is with songs of this character — despite the fact that the words sometimes defy analysis (or should we say are above and beyond analysis or criticism?) — that the child not only usually receives his first musical impressions, but begins to "make melody in his heart" for himself. Thus is laid the foundation of the musical life of a nation.

No trouble or expense has been spared in the production of "Rote Songs and Singing Games for School and Home," and the result is a book which, as far as the editor is aware, is the first of its kind to be prepared, printed, and published in Canada. Much of the material of which the book consists has been written specially for the work, and no copyright material has been consciously used without permission having been obtained from the owners; to these the editor tenders his sincere thanks for their assistance. Should a larger selection of folk-songs and singing games than this book contains be desired, those collected by Cecil J. Sharp and published by Novello & Co., London, are recommended; much excellent material for rhythmic and general purposes is published by Curwen & Sons, London; and works of interest to the teacher are also issued by Joseph Williams and other well-known publishers of school music.

Grateful acknowledgments for kind permission to use copyright words or tunes are offered to the following:

Mrs. Esme Isles-Brown, Mrs. L. Fennell, Mrs. W. M. Stevens, Messrs. Ralph Berrill, Robert Bird, G. Jennings Burnett, Dr. Hodgson, Mr. J. Douglas Macey and those owners of copyrights, acknowledgments for permission to use whose works accompany their respective songs. Thanks are also due to Miss Cotsworth for directions for the dramatization of "Sing a song of sixpence," "Three blind mice," and "Little Bo-Peep"; to Miss E. A. Taylor for arranging "The Night Dance of the Elves"; and to Miss E. M. Coney of the Vancouver Provincial Normal School for helpful suggestions.

F. T. C. WICKETT.

VICTORIA, B. C.

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INTRODUCTION

Singing in Schools

Of all the subjects included in the school curriculum there is none, probably, more useful and stimulating than that of music — particularly singing. Its uses are manifold. It is welcomed as a recreation and as a relief from the other studies; it assists in creating a love for the beautiful; its practice is of great benefit in the healthful development of the body; it is a universal language; and there is no other subject that gives such a feeling of unity to a class and creates such a delightful, refining influence as good, beautiful singing.

The Importance of Singing Softly and Sweetly

While the sweet singing of little children is a delight to the ear, nothing is more objectionable than the harsh, discordant sounds produced when the voice is forced, as is frequently the case when children are permitted, and sometimes even encouraged, to sing in an unrestrained and what is known as a "hearty manner." It is highly essential that children be taught to sing only with that sweet light quality tone, usually spoken of as the "head voice." Not only is there danger of the voice being injured when loud singing and shouting are indulged in, but the ear is likely to lose the power of discriminating between music and noise. If the teacher sings correctly, keeping the tone well forward, avoiding all rigidity and tightening of the throat and the muscles of the face, there need be little fear of incorrect production on the part of the class, for children are good imitators.

First Lessons

As a considerable number of children enter school with little or no experience of singing in the home, the first step to take, obviously, is to establish a "singing vocabulary." This can best be done by the use of very simple phrases and the teaching of simple rote songs—sight-reading exercises follow later. In commencing the first singing lesson any simple song, the words and music of which are likely to make an instant appeal to the class, may be taken right away. This course is adopted by many successful teachers, aithough others prefer to begin by teaching the class to imitate single sounds, then short phrases, afterwards proceeding with an easy song. The former method should, generally, be followed. Songs should be taught in the manner suggested in the paragraph on Rote Songs. Children should early be led to distinguish between high and low soundand also between soft and loud sounds when sung or played. (N. B. It is important that the initial lessons be made as enjoyable and interesting as possible, remembering that first impressions are often lasting. The singing hour, indeed, should always be a "live" and pleasant one.)

(vii)

Words. Before learning the tunes, however, the words of the song should be memorized; in fact it is wise, at all times, to let the children recite the lines, and to realize their meaning, as far as possible, before attempting to sing them. Their imagination should be appealed to, so that they will be better able to sing with expression and in an intelligent manner. Care should also be given to correct pronunciation and clear enunciation.

Vowels. It should be remembered, also, that all prolongation of the sound in singing is on the vowels. The consonants should have, of course, their full value, but not be in any way sustained.

Monotones. It will be found, invariably, that a number of children fail at first to imitate even a single note correctly. The teacher need not despair of these learning to sing, for with individual attention very few fail to respond in a short time. It may be found necessary, however, after the first few lessons to ask them not to join with the others for a little while but to listen. It is essential, however, that they be encouraged to try alone, as listening only, will do but little good. The teacher should first find the note the child can sing, and from this note, assist him in finding and appreciating other sounds. An endeavour should be made to stimulate his mentality. He should try to sing or even shout, if necessary, such sounds as these:



(N. B. To shout is the opposite treatment to that for children with normal voices and must be discontinued as early as possible.)

As soon as the children show signs of improvement, they should be permitted to sing with the rest of the class. Many teachers grade the children for the regular singing lesson—the best singers being placed in the rear and the poorest in front. Where this plan is adopted, there is not so much objection to the so-called monotones attempting to sing with the class, as their position in front of the others prevents the singing of the latter from being affected. Sympathetic, individual attention, however, is the best cure, and is found, in almost every case, to be speedily effective.

Breathing Exercises. Breathing exercises for little children are scarcely necessary. If any are given, they should be of the simplest nature. All straining, rigidity and forcing must be entirely avoided and care should be taken to prevent the raising of the shoulders. A simple, useful exercise is to breathe in slowly through the nose and out slowly through the mouth. Another, for older children, is to breathe in through the nose and breathe out with closed lips to the sound of "m." These are about all that should be attempted in the first grade.

Voice Exercises. No special voice exercises are needed for beginners. For children in the second term, sustained tones to the syllables loo, koo, oo, o, law, lah, may be used. followed later by the descending major scale in the key of C, D, or E, sung carefully and quietly to any of the above syllables. With older children, the arpeggio of the major common chord may also be taken, thus:—



Also phrases from the songs that are being studied should be used for the purposes of voice drill and be sung softly and smoothly to the various vowel sounds — great care being taken to develop the "head" voice, and to maintain correct pitch.

Time. To cultivate a sense of rhythm and time children should be allowed, sometimes, to clap or perform rhythmic movements of a gentle nature while singing, the movements being strictly in time with the music. Teachers, when conducting, should beat time with the hand quietly and artistically, the class being taught to follow every movement. (N. B. No stick or bâton is needed.)

Correct Pitch and Good Tone. Songs are often sung too low. They should be pitched in the key in which they are written and frequently tested by the use of the tuning-fork or piano. It should be the aim of the teacher to maintain an even and good tone with correct intonation and good expression. There should be no "scooping" or "slurring." Good tone can be best obtained by the use of the "head" voice. This can be developed by singing softly and with round tone descending scales to the open vowels, keeping the tone well up in the head (lifting the tone, as it were); the avoidance of all forcing of the voice; keeping the various parts of the vocal anatomy loose; breathing correctly; keeping the tongue flat; and maintaining an upright but perfectly easy and natural posture.

Rote Songs. In teaching rote songs, the teacher should not sing too frequently with the children, but should first sing the song through alone; it should then be repeated, the children freely joining in. After this the song should be taken more carefully and in short phrases, the class repeating each phrase after it has been sung by the teacher. When one phrase has been learnt the next should be attempted, and so on to the end of the song. A record of all songs memorized during the term should be kept. Let the song become a real thing — "a thing of beauty" — a living and personal experience to the child. The singing lesson should be one of the most enjoyable of lessons to the little ones.

Accompaniments. The piano should not be used until the class is quite familiar with the melody of the song. Then let the accompaniment be played as carefully and artistically as possible. It cannot be too strongly emphasized that the accompaniment is intended to embellish and to aid in the artistic interpretation of the song — not to over-power the children's voices or to cover up faulty singing.

Singing Games. Singing Games and other rhythmic exercises should be used freely where conditions make it possible. Also the dramatization of songs will be found profitable and a source of great pleasure. Many of the nursery rhymes are suitable for this purpose. A few examples are given in this book, but as many as possible should be used in similar manner.

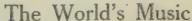
Sight Reading. As soon as the class can sing a number of songs correctly, the names of the Doh chord should be learnt and practice be given in singing them from the hand signs and from the modulator; later the rest of the notes of the scale should receive attention, being sung at first stepwise. In addition to singing the sol-fa syllables, easy exercises with hand signs and modulator should be sung to the syllable "lah." Ear training should also be commenced, by children learning to recognize the notes of the doh chord when sung or played by the teacher, and also any other note of the major scale, the notes of the doh chord having been first sounded. In all technical work, however, it is necessary to avoid overtaxing the class. The "spirit" must never be sacrificed for the sake of the "letter." A good singing class is, invariably, a good working class, and the teacher should endeavour to so present the subject that the children become eager for the singing hour, finding in the beautiful art of singing their most delightful means of self-expression.

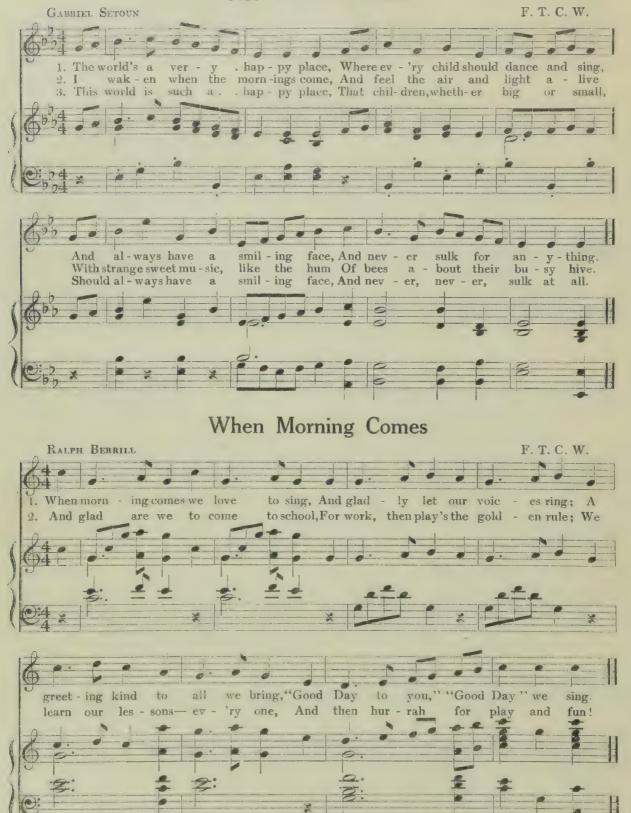
ROTE SONGS

NURSERY RHYMES, NATURE SONGS, ACTION SONGS, CAROLS, HYMNS.

Good Morning, Merry Sunshine







Polly, Put the Kettle On

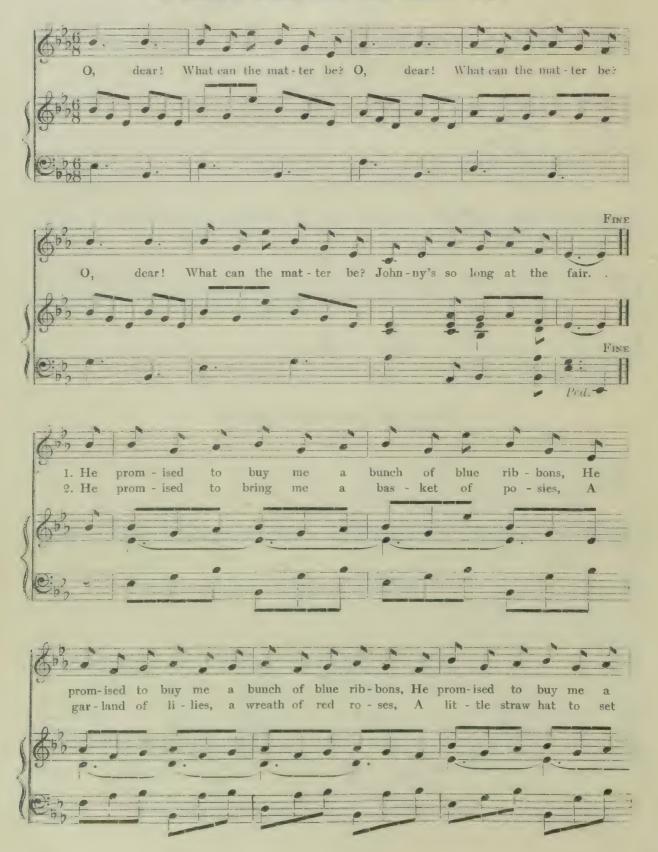


Goosey, Goosey, Gander



By kind permission of the composer, Mr. ERNEST READ, and the publishers, JOSEPH WILLIAMS, Ltd., 32 Great Portland St., London, W. I.

O Dear! What Can the Matter Be?



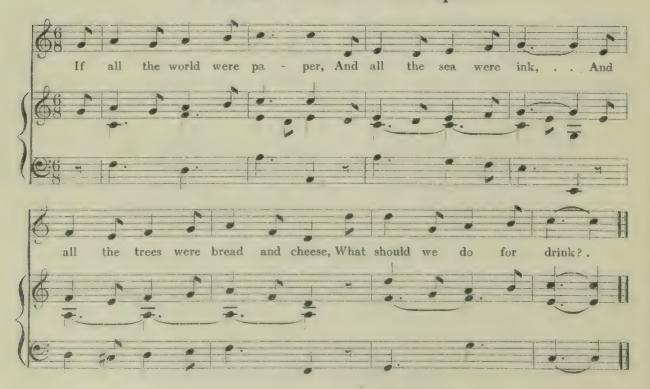




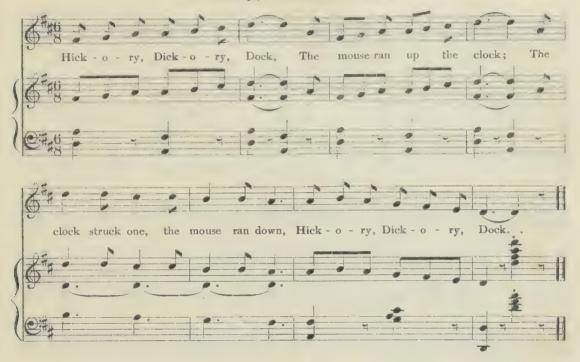
Jack and Jill



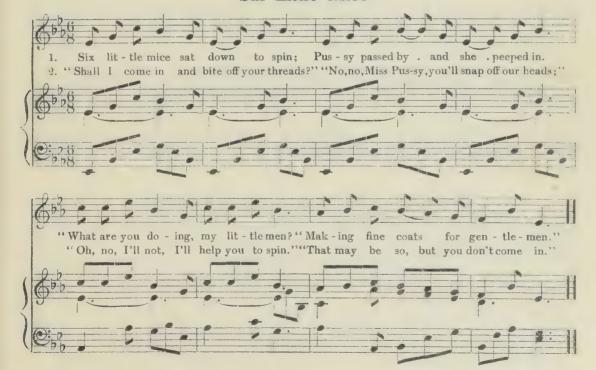
If All the World Were Paper

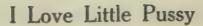


Hickory, Dickory, Dock



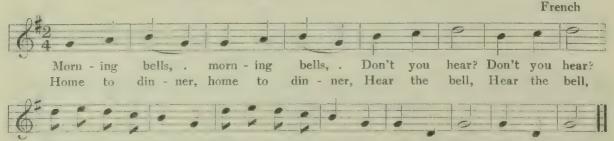
Six Little Mice







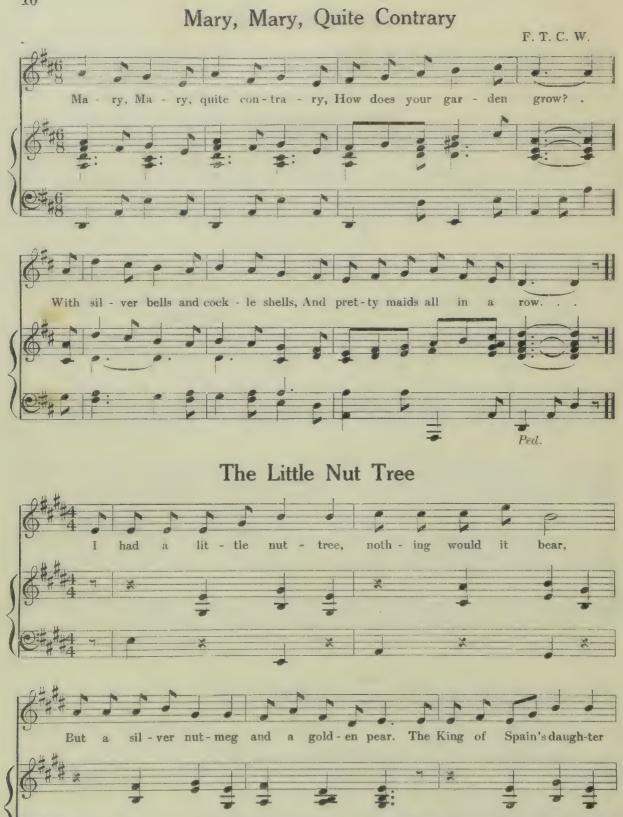
Morning Bells, and Home to Dinner



Les-sons soon be-gin-ning, That's why they are ring-ing, Loud and clear, loud and clear. Bak-ing hot po-ta-toes, Bak-ing hot po-ta-toes, Ding, dong, dell, ding, dong, dell.

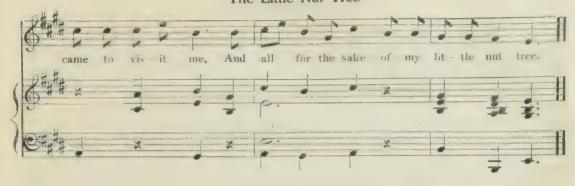
Ding, Dong, Bell





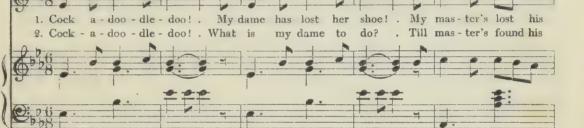


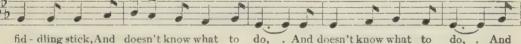
The Little Nut Tree



Cock-a-doodle-doo

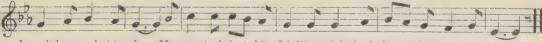
F. T. C. W.





fid - dling stick, And doesn't know what to do, . And doesn't know what to do, . And fid - dling stick, She'll dance with - out her shoe, She'll dance with - out her shoe, She'll





doesn't know what to do, My mas-ter's lost his fid-dling stick, And doesn't know what to do. dance with-out her shoe, Till mas-ter's found his fid-dling stick, She'll dance with-out her shoe.



3 Cock-a-doo-dle-doo!

My dame has found her shoe,

And master's found his fiddling stick,

Sing doodle doodle-doo!

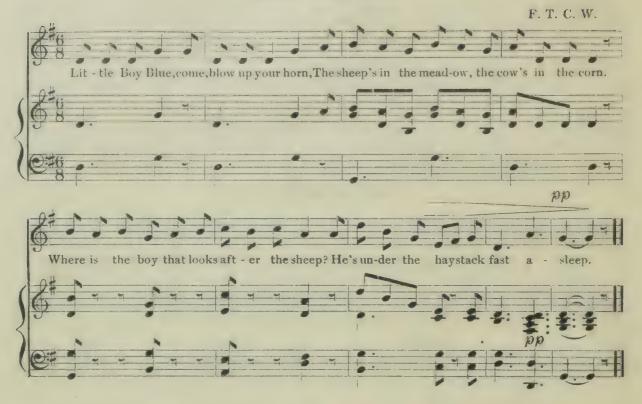
4 Cock-a-doo-dle-doo!

My dame will dance with you,

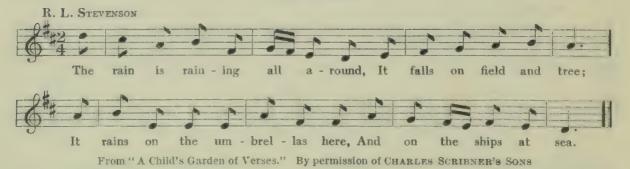
While master fiddles his fiddling stick,

For dame and doodle-doo.

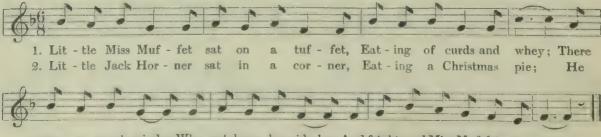
Little Boy Blue



The Rain



Little Miss Muffet, and Little Jack Horner

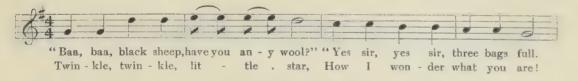


came a great spi-der, Who sat down be-side her, And frightened Miss Muf-fet a - way put in his thumb, And pulled out a plum, And said, "What a good boy am I."

Hop, My Pony, Hop

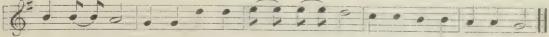


Baa, Baa, Black Sheep Twinkle, Twinkle, Little Star



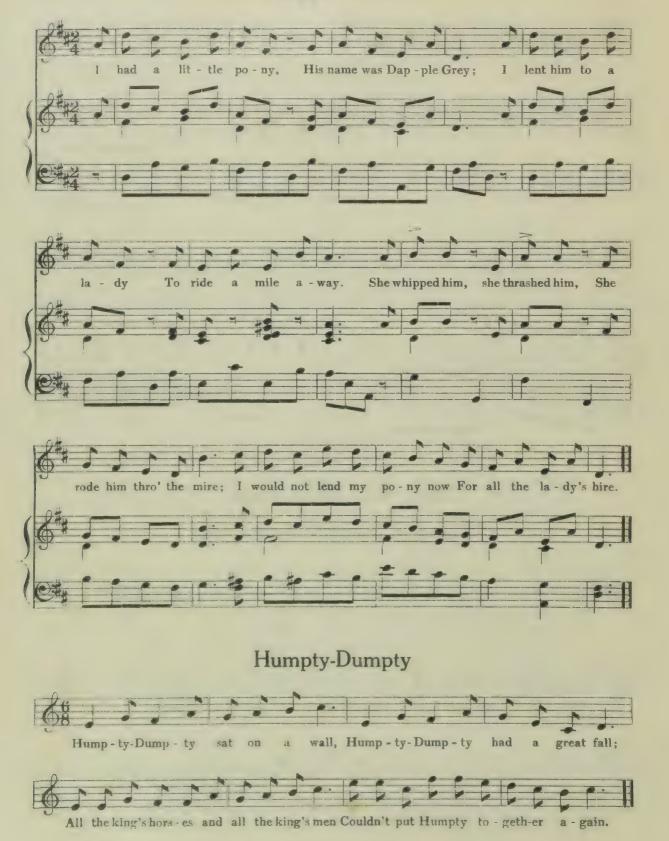


One for the mas - ter, one for the dame, And one for the lit - tle boy Who Up a - bove the world so . . high, . Like a . . di - a - mond

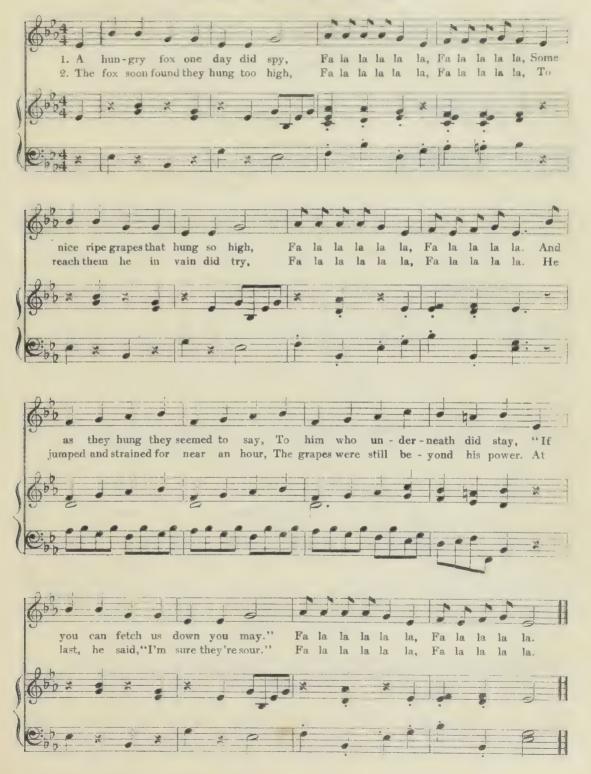


lives in the lane; "Baa,baa,black sheep,have you an-y wool?" "Yes sir, yes sir, three bags full." in the sky. Twin-kle, twin-kle, lit - tle star, How I won-der what you are.

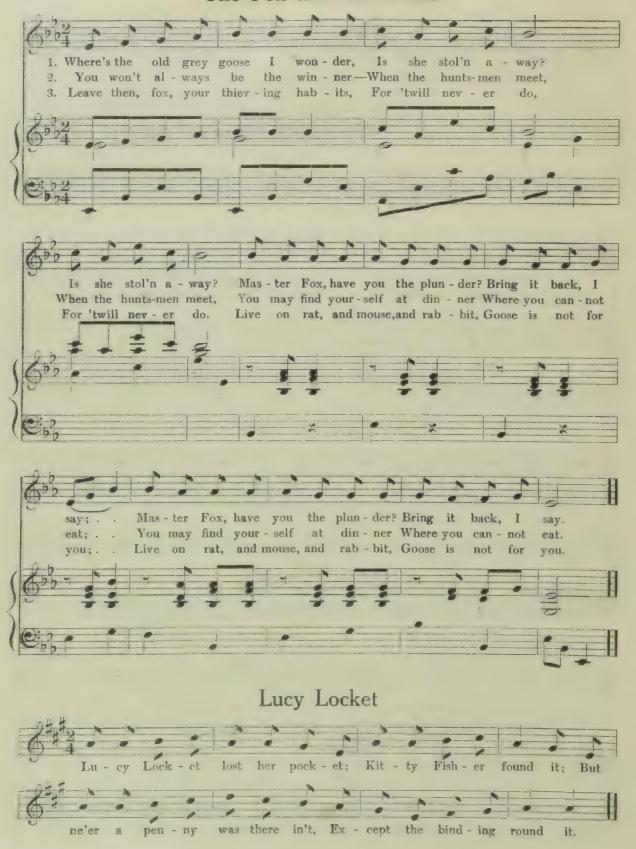
Dapple Grey



The Fox and the Grapes



The Fox and the Goose



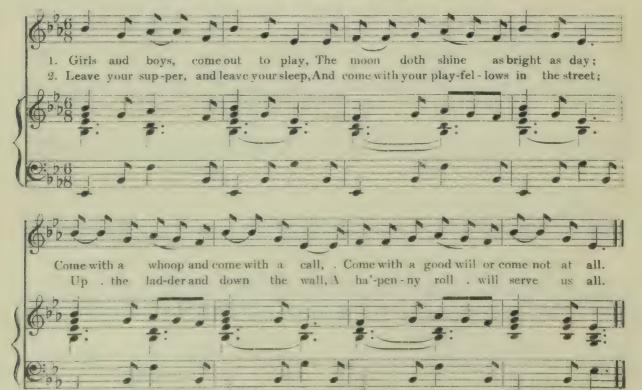
There was a Little Woman



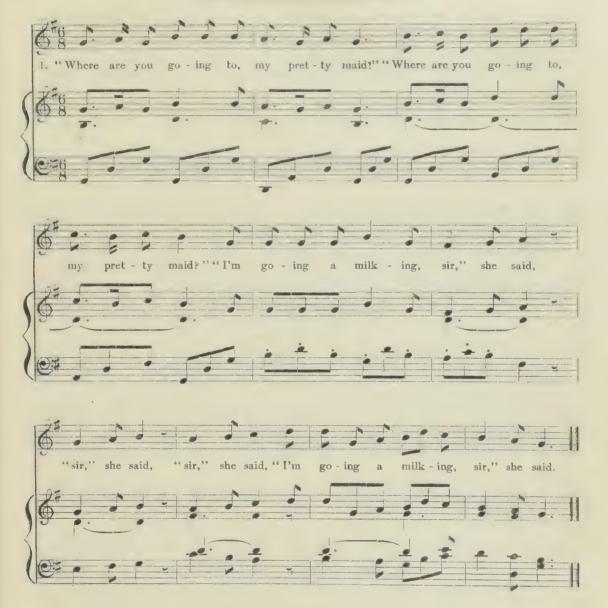
See-Saw, Margery Daw



Girls and Boys, Come Out to Play

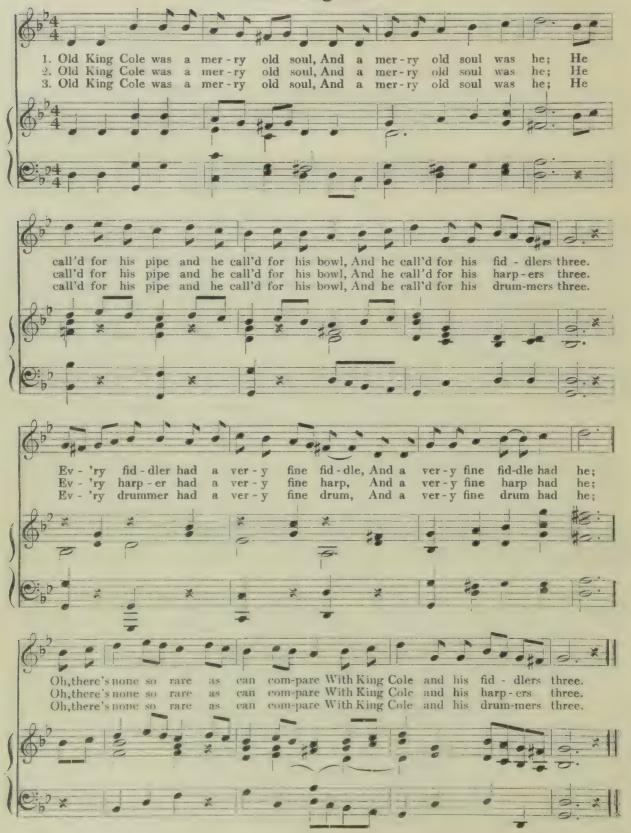


Where are You Going to?

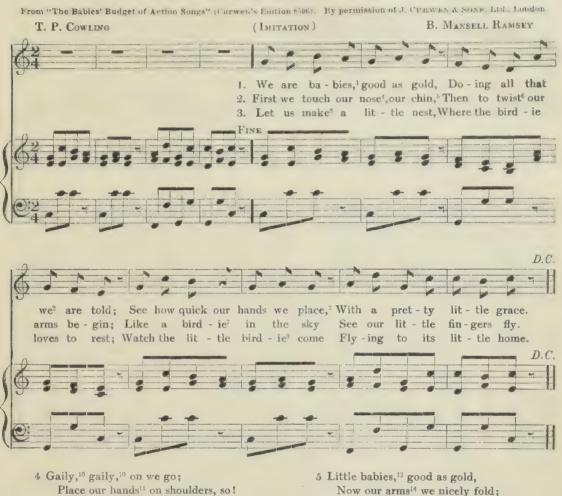


- 2 "May I go with you, my pretty maid?"
 "Yes, if you please, kind sir," she said.
- 3 "What is your father, my pretty maid?" "My father's a farmer, sir," she said.
- 4 "What is your fortune, my pretty maid?" "My face is my fortune, sir," she said.
- 5 "Then I can't marry you, my pretty maid!"
 "Nobody asked you, sir," she said.

Old King Cole



We are Babies, Good as Gold

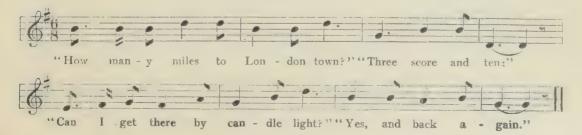


Toss12 them lightly12 in the air Doing all with skill and care.

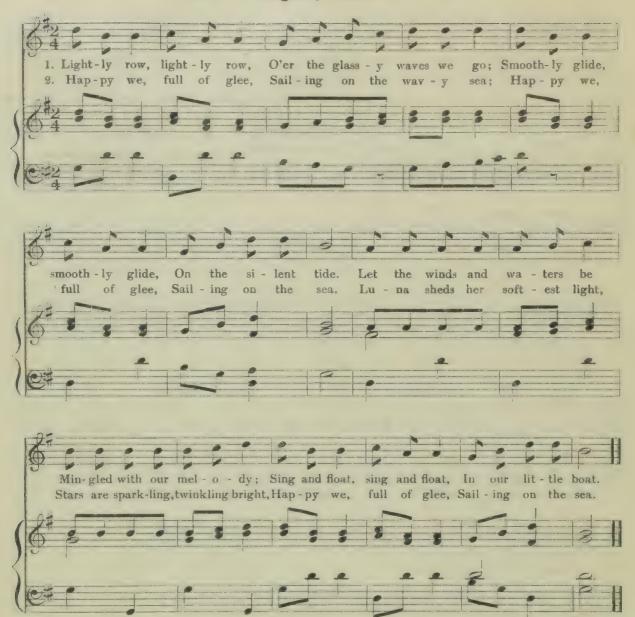
Now our arms14 we nicely fold; In our seats15 we sit upright, And we bid you all "Good-night!" 18

¹ Hands at attention. ² Point to self. ³ Nod. ⁴⁵ Forefinger touch these. ⁶ Twist arms in circles. ⁷ Right hand up, fingers moving briskly. 8 Curve left hand, palm upwards, to form nest. 9 As 7; but move right hand towards left and let fingers hide in hollow of left hand. 10 Clap. 11 Hands on shoulders, fingers curved. 12 Hands up and let fall on shoulders, fingers curved. ders. 13 Salute with left hand. 14 Fold arms. 15 Sit stiffly erect. 16 Throw kiss.

London Town

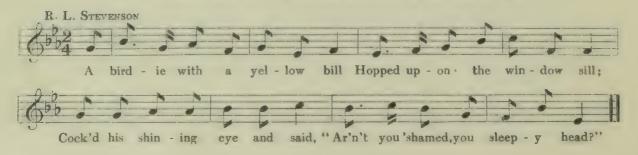


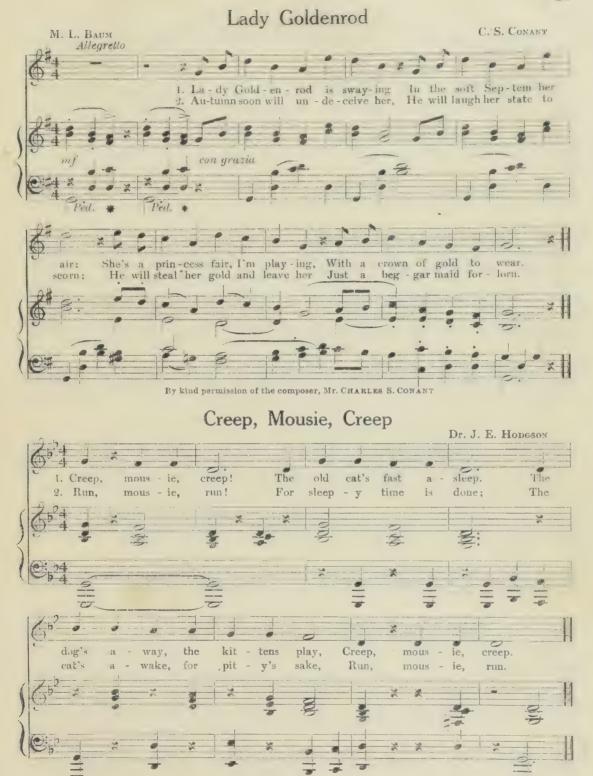
Lightly Row



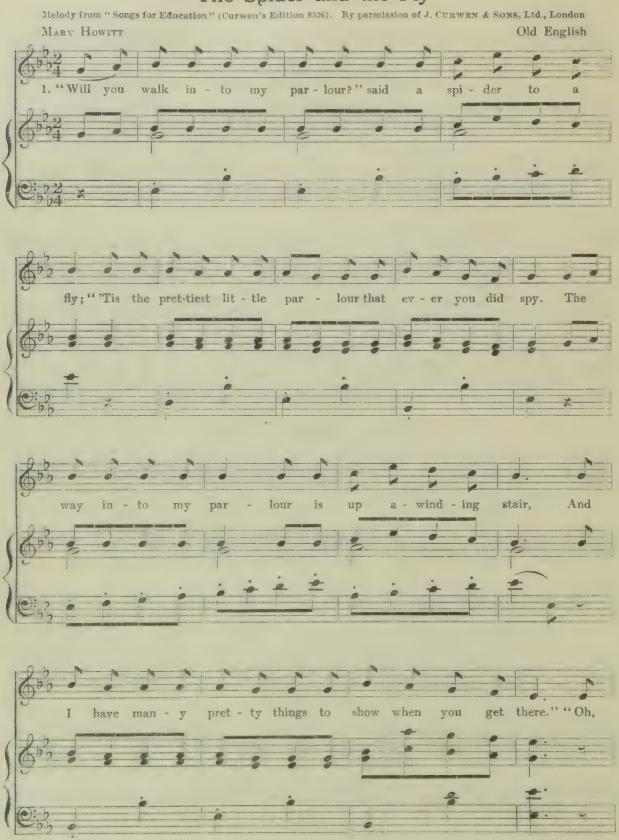
Time to Rise

From "A Child's Garden of Verses." By permission of CHARLES SCRIBNER'S SONS





The Spider and the Fly





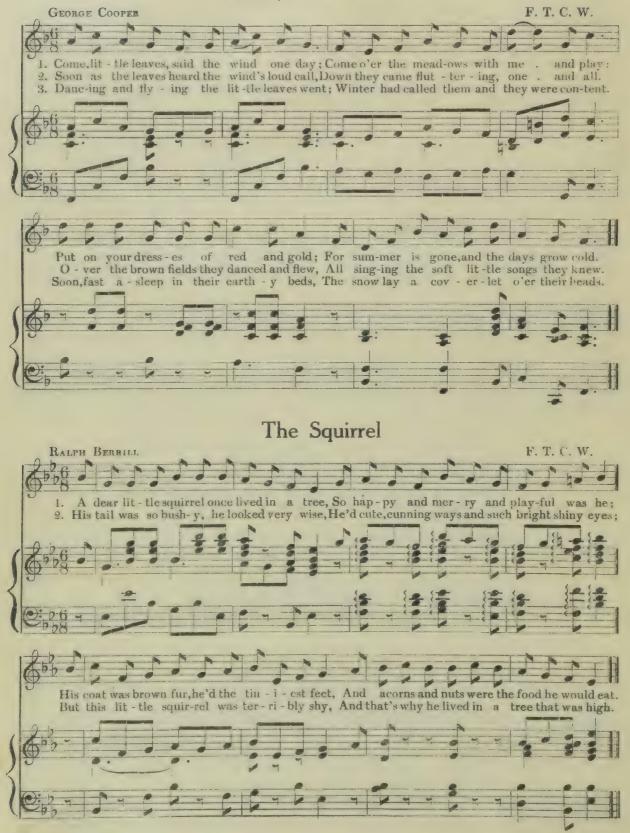


- 2 "Sweet creature," said the spider, "you are witty and you're wise; How handsome are your gauzy wings, how brilliant are your eyes!
 - I have a little looking-glass upon my parlour shelf; If you'll step in one moment, dear, you shall behold yourself."
 - "I thank you, gentle sir," she said, "for what you're pleased to say, And bidding you good morning now, I'll call another day."
- 3 Alas, alas! how very soon this silly little fly,
 Hearing his wily, flattering words, came slowly flitting by;
 Thinking only of her crested head—poor foolish thing! at last
 Up jumped the cunning spider, and fiercely held her fast.
 He dragged her up his winding stair, into his dismal den
 Within his little parlour—but she ne'er came out again.

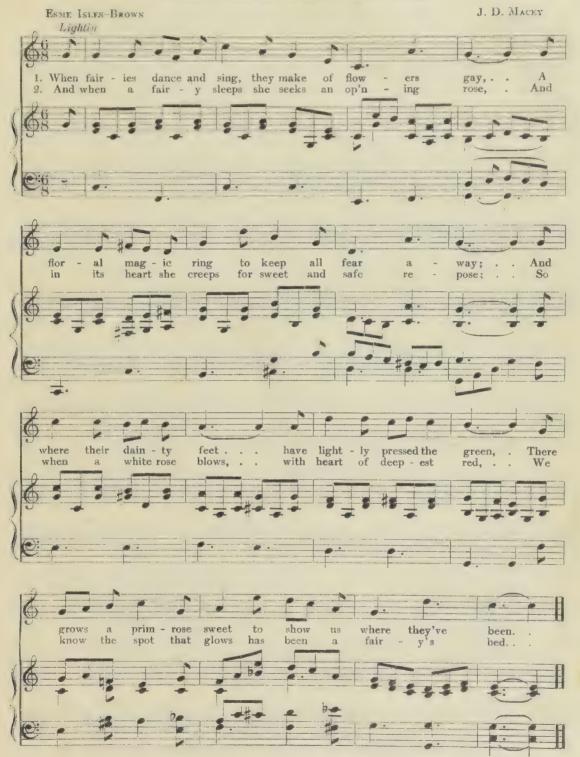
Up the Ladder



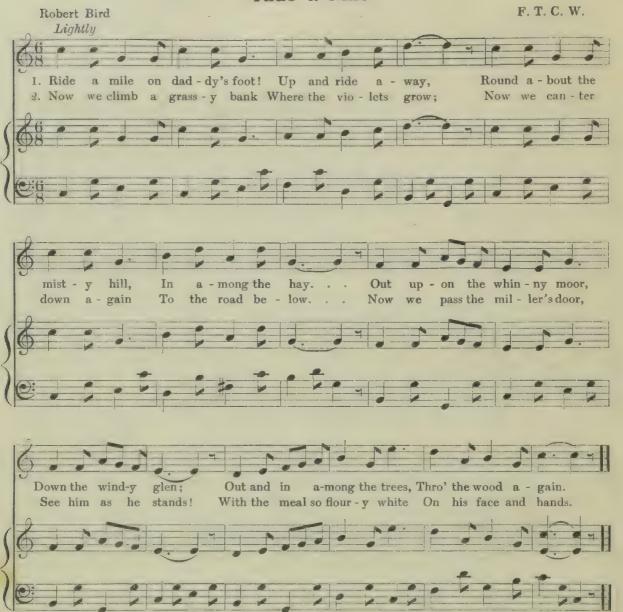
Come, Little Leaves



When Fairies Dance and Sing

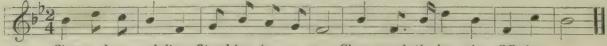


Ride a Mile



- 3 When the moon is round and white Fairies play their tricks,
 Riding races through the skies
 All on crooked sticks;
 Who that has so fleet a horse
 Would not up and ride
 Round the world on daddy's foot,
 By the chimneyside?
- 4 Bonnie bairn, with cheeks so red,
 You have ridden well;
 Some day you will have to go
 Through the world yoursel';
 Then you'll be a mighty man,
 Tramping on your feet,—
 May you keep a heart as kind
 And a laugh as sweet.

Six Wooden Soldiers

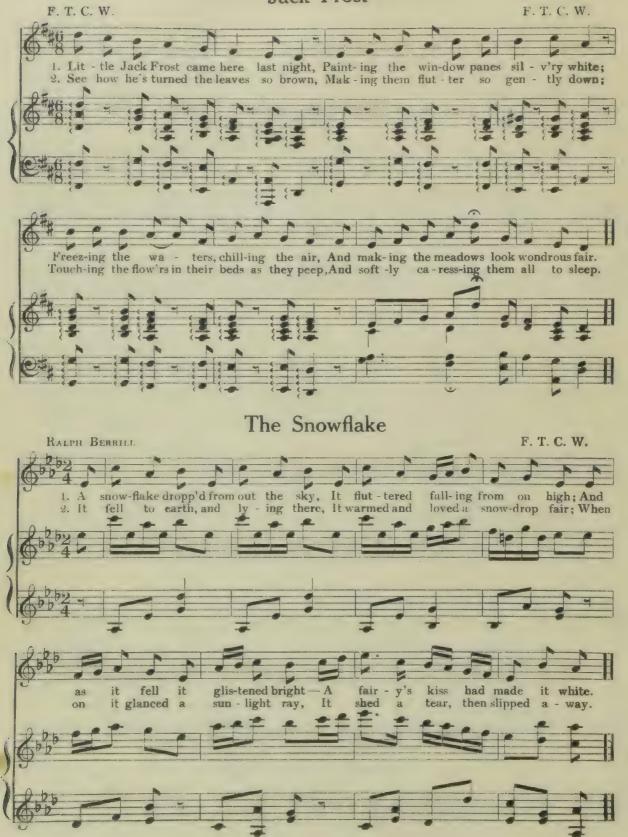


Six wood-en sol-diers Stand-ing in a row, Clear sounds the bu - gle, Off they

The North Wind Doth Blow

From "Old Notation Reader," Part I (Curwen's Edition 5335). By permission of J. Curwen & Sons, Ltd., London Melody by EDWARD MASON Verses 1 & 2 by W. H. CALLCOTT; verse 3 by E. MASON Gently, with expression 21110 And North doth And shall have snow, 1. The wind blow. We And 2. The North wind doth blow. And shall have snow, we And 3. The North wind doth blow, And shall have snow, we what will the rob - in do then, Poor thing? He'll sit the And in barn. what will the swal - low do then, Poor thing? Oh, do you not know? He's then, Poor thing? 'Twill what will the dai - sy do sleep in the grass While cres.dim. cres. keep him - self warm, And hide his head un - der his wing, Poor thing. gone long a - go To a coun - try much warm - er than ours, Poor thing. win - ter doth pass, And wak - en a - gain with the spring, Poor thing.

Jack Frost



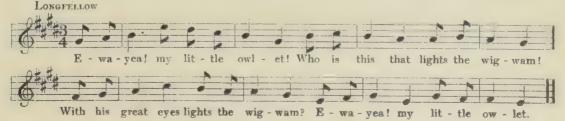
Falling Snowflakes

J. D. MACEY

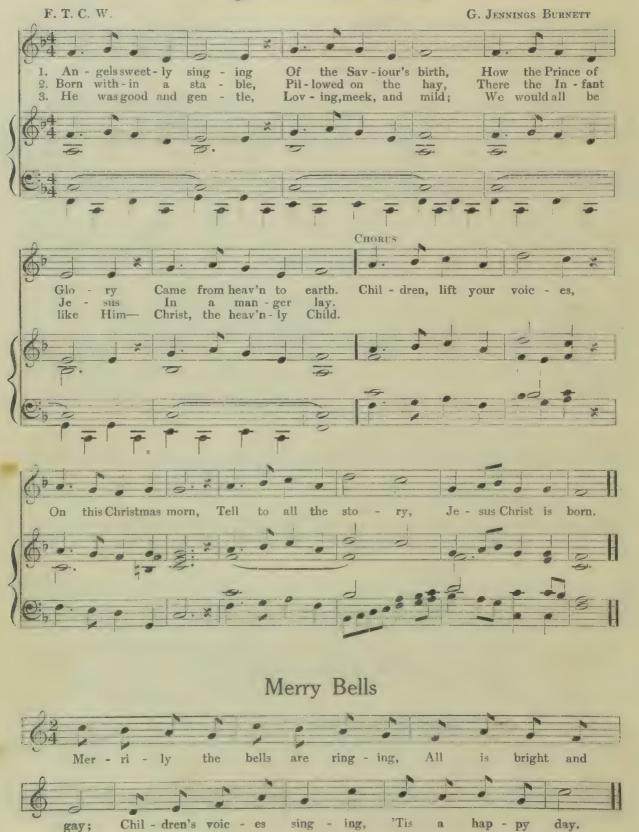


The Owlet Song

From "The Hiawatha Primer," by Florence Holbrook. By permission of the publishers, Houghton Mifflin Co.



Angels Sweetly Singing



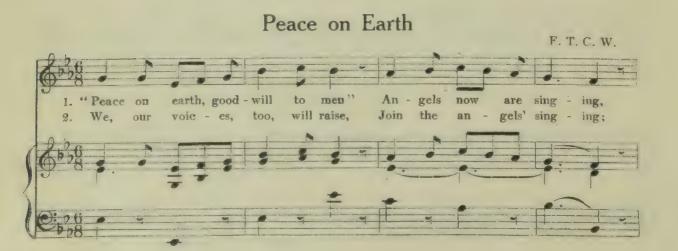
Jolly Old Saint Nicholas



I Saw Three Ships



- 3 And who should be in those three ships, In those three ships, in those three ships, And who should be in those three ships, But Joseph and his fair lady.
- 4 And he did whistle and she did sing, And all the bells on earth did ring, For joy that our Saviour, He was born On Christmas Day in the morning.

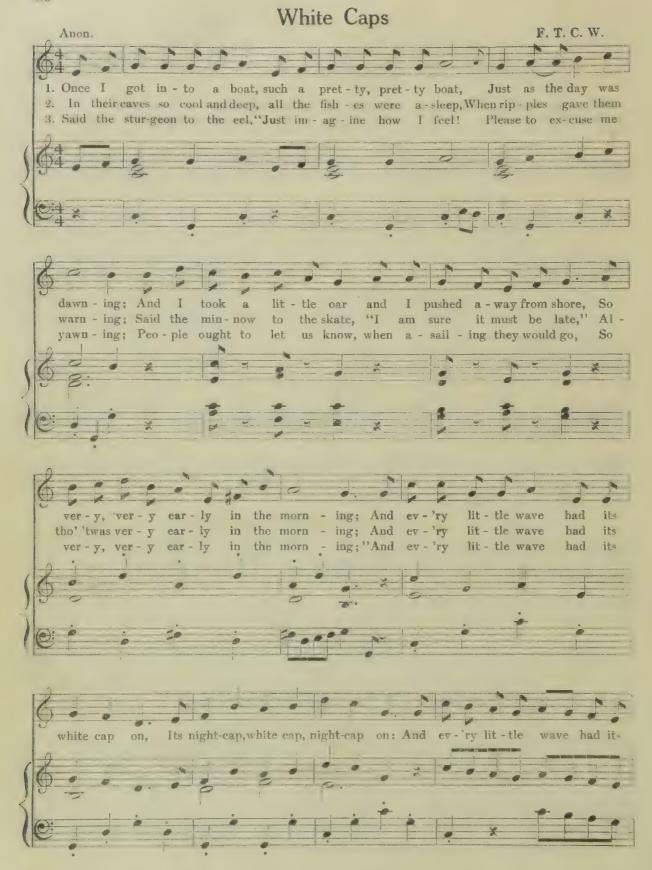






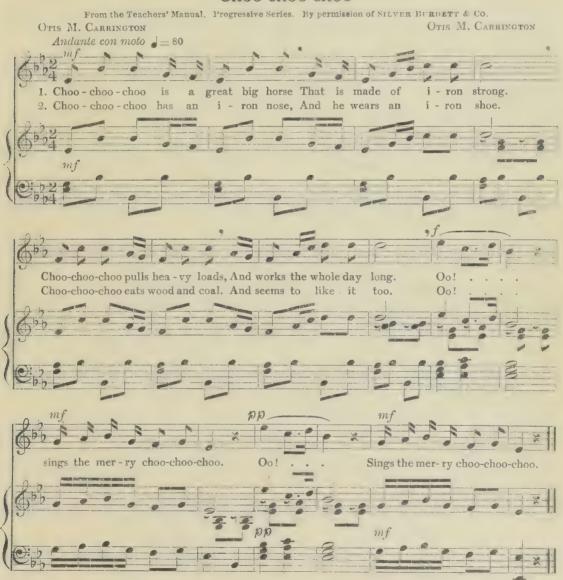
The Marching Song





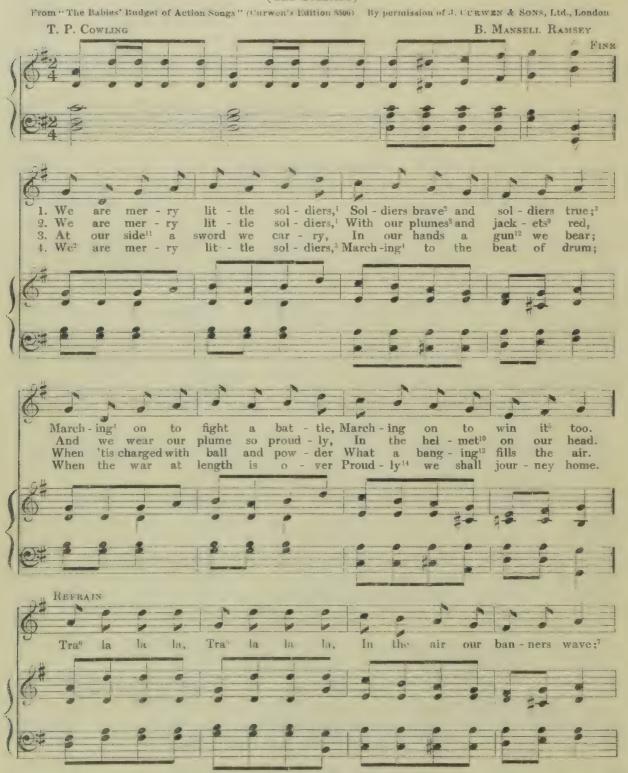


Choo-choo-choo



We are Merry Little Soldiers

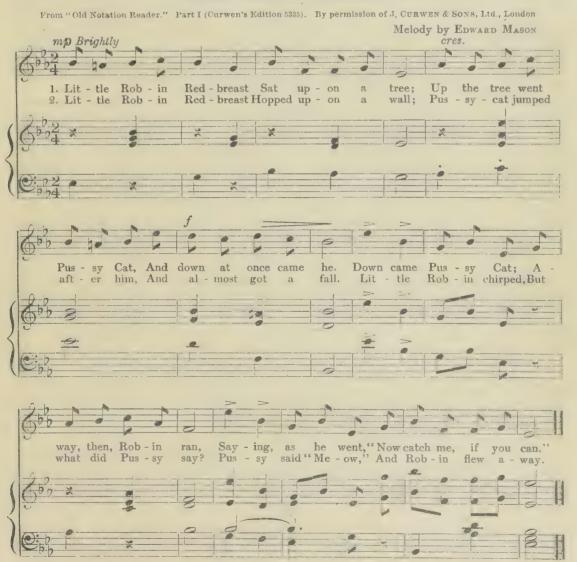
(THE SOLDIERS)



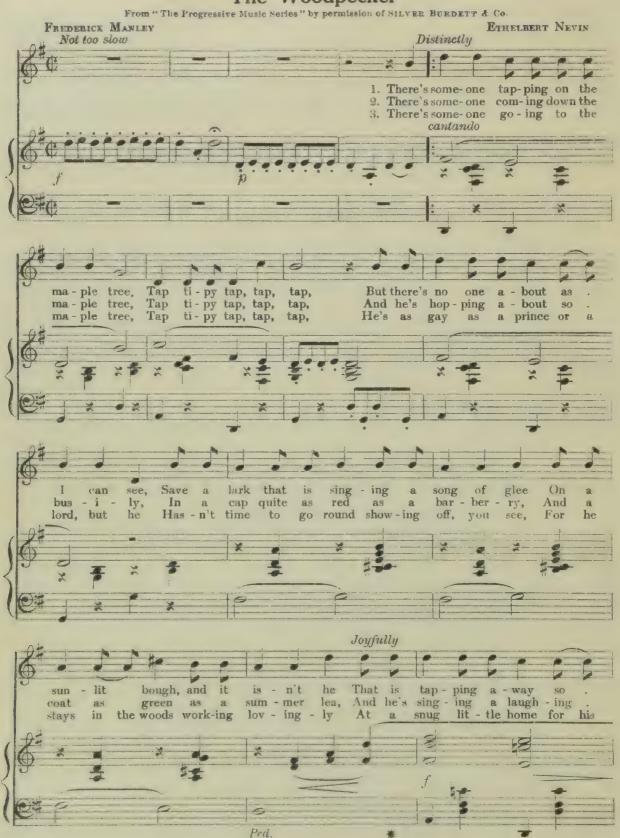
^{&#}x27;Hands at attention. 'Salute left. 'Salute right. 'Mark time. 'Nod decisively. 'Clap hands. 'Wave hand or handkerchief above head. 'Point to forehead. 'Move both hands down front of breast. 'Point to head. 'Left hand to side. 'I Imitate holding gun. 'Stamp right foot. 'Head erect, marking time.



Little Robin Redbreast



The Woodpecker

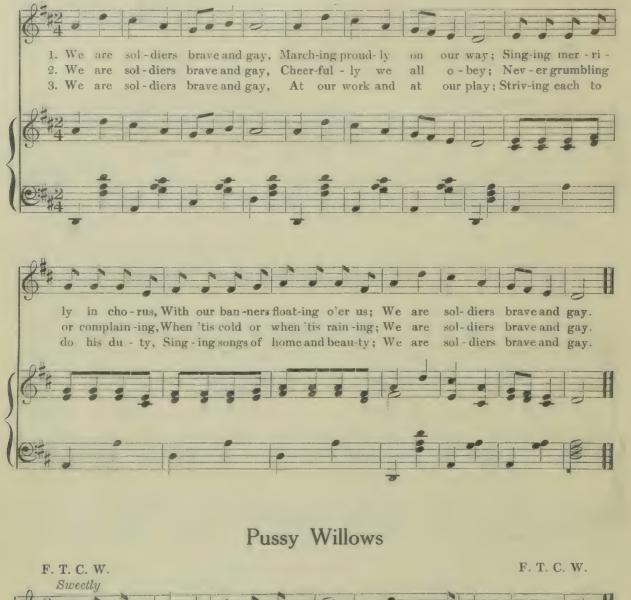


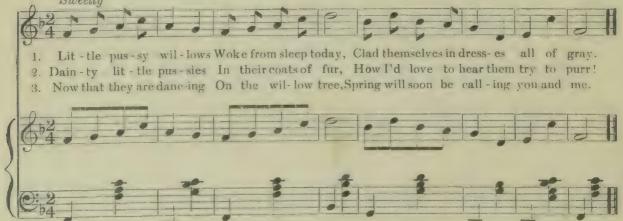


A Valentine for Me

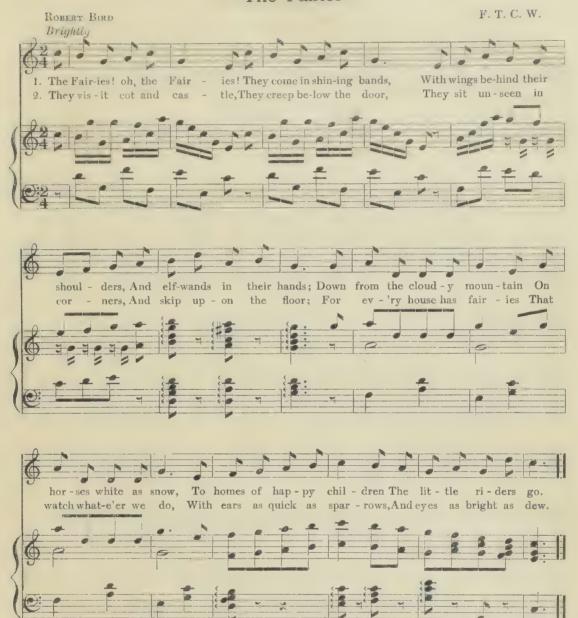


We are Soldiers Brave and Gay



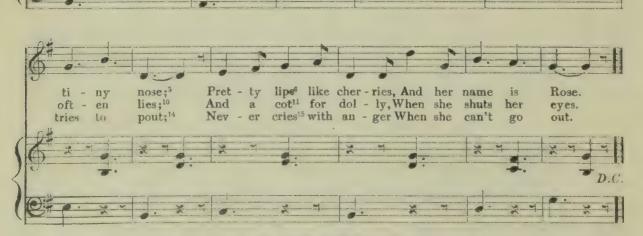


The Fairies



- 3 And when they see a kind thing,
 They run with footsteps fleet,
 To help the loving elbow,
 And guide the willing feet;
 For little acts of goodness,
 And little deeds of love,
 Do bring them from their corners
 To push, and pull, and shove.
- 4 Red clover balls are honeyed,
 Blue violets are sweet,
 But are not half so loving
 As little fairies' feet;
 And if you wish the fairies
 To come about your house,
 You must be good and gentle,
 And quiet as any mouse.

I've a Little Dolly From "The Babies' Budget of Action Songs" (Curwen's Edition 8896). By permission of J. Curwen & Sons, Ltd., London T. P. COWLING B. MANSELL RAMSEY FINE I've lit - tle cloak⁷ for dol - ly, That I dear - ly She has cheeks² like prize; . I've dol - ly, And some clothes, With a nice warm a pret - ty 3. But lit - tle dol - ly Nev - er tries speak;12 And if hard you ros - es, And suc bon - net, When a press her, Gives a such bright eyes.3 She gold - en, And a so - fa, Where she blue has hair4 50 - tle a walk she I've lit goes. 8. fun And lit - ly Nev - er ny squeak. my dol



Pretend to hold doll in arms, or take up pinafore for imaginary doll. Touch cheeks. Touch eyes. Stroke hair Touch nose. Touch lips. Hands to back of shoulders. Touch heads. Point to corner. Rest head on hand Pretend to lay in cot. Bringer on lips. Press hands to breast. Shake head. Shake shoulders to imitate spoilt child.

The Fairy Folk

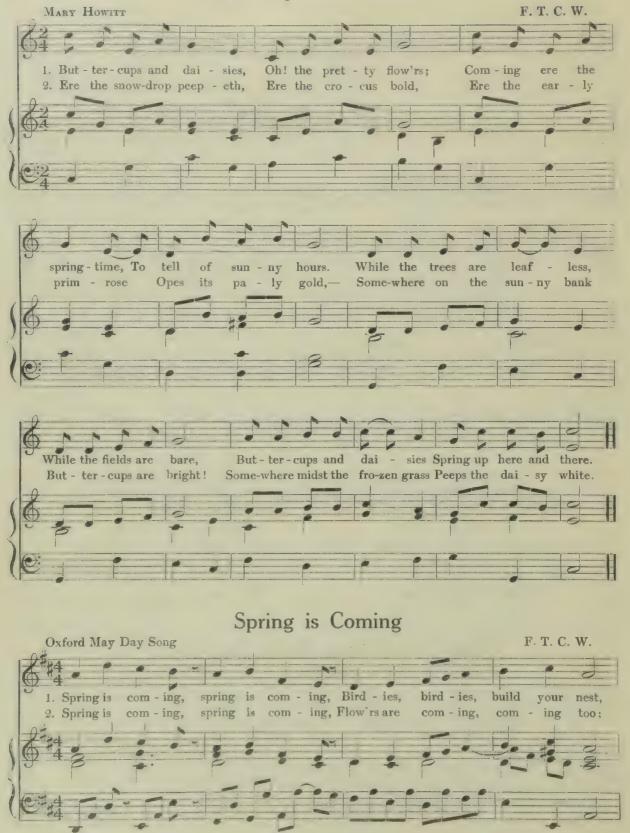


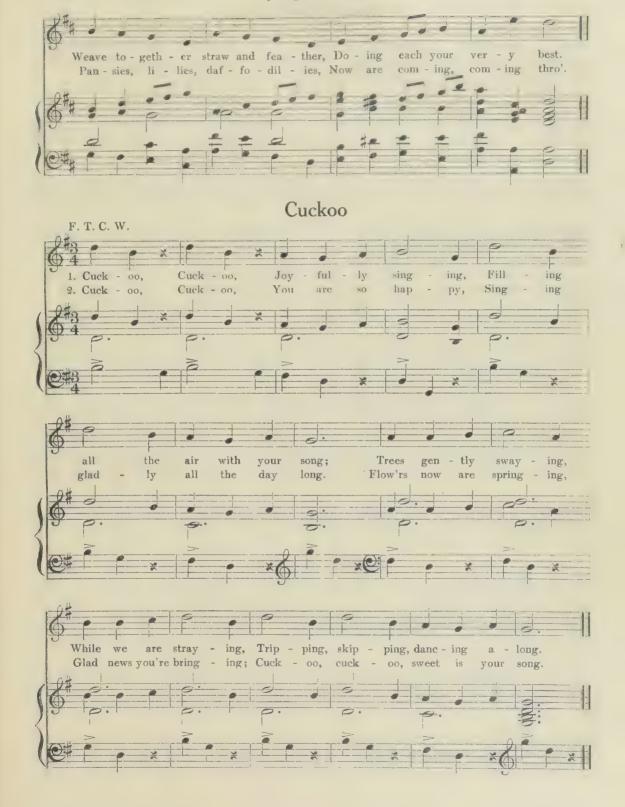
- 3 Their caps are red, their cloaks are green,
 And trimmed with silver bells,
 That toss and tinkle in the wind
 Above the fields and fells.
- 4 With stirrups on the crimson moth, And saddles on his wings, They gallop down the purple sky And shake their bridle rings.
- 5 They come to visit girls and boys, And know no sweeter sight Than little children fast asleep With faces rosy bright.
- 6 Come, cuddle close in Daddy's coat,
 All in the warm firelight;
 Maybe the little fairy folk
 Will visit you to-night.

Pussy Cat, Where Have You Been?



Buttercups and Daisies



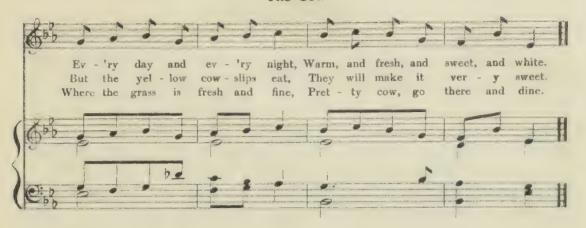


A Sweet Little Birdie



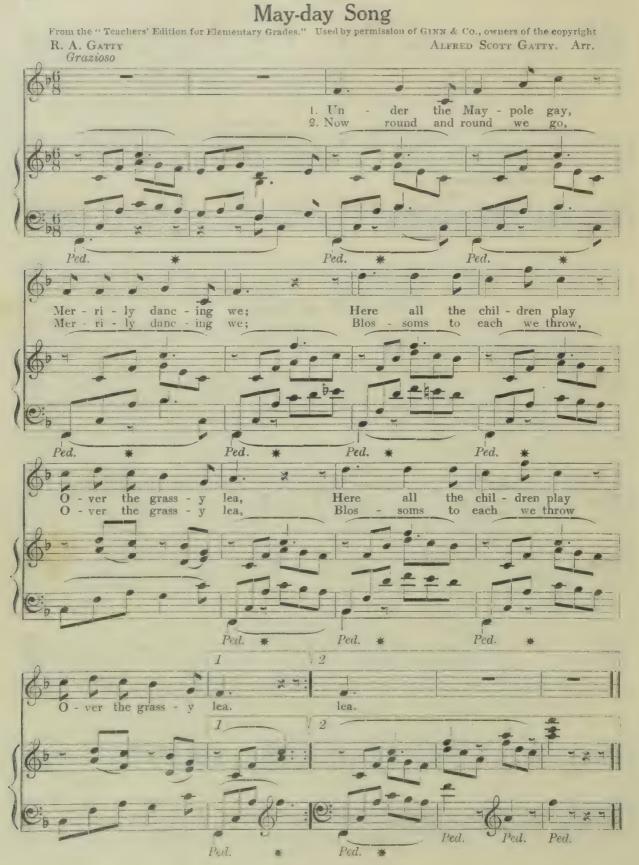




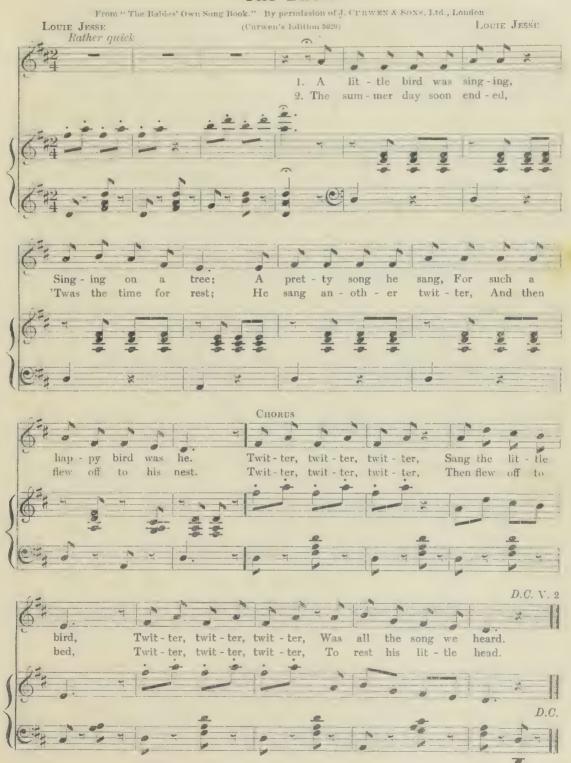


The Call of Spring





The Birdie

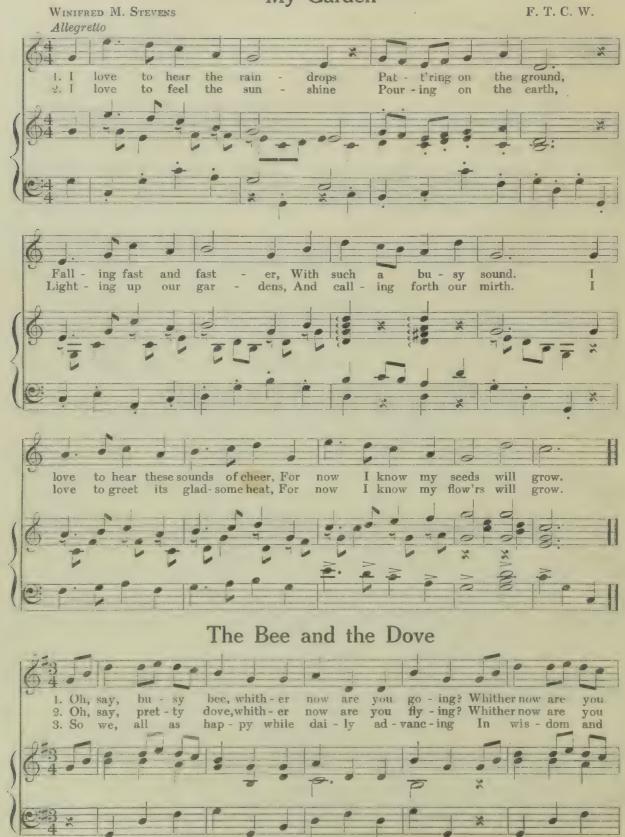


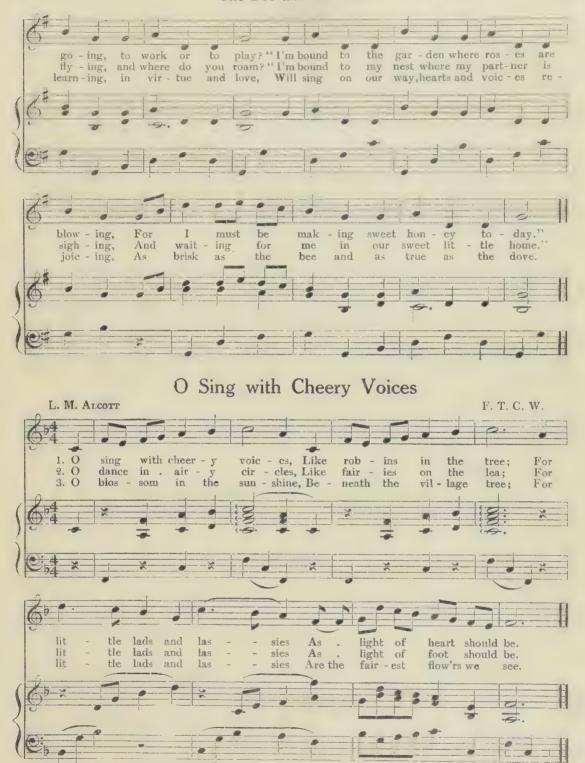
Little Water Wagtail

From "Snowflakes" (Curwen's Edition 8385). By permission of J. Curwen & Sons, Ltd., London Words from "The Schoolmistress" FLORENCE STEAME (By special permission of the Proprietors) Wag Lit - tle Wa - ter tail 2. She had four lit - tle ba - bies and she taught them fly how to And gave them lit - tle tit - bits of the nic - est ver - y kind, And 4. She knew just al - most ev - 'ry - thing and taught her ba - bies well, If Down where the grew; you stood a - way be - hind it You blue; how to skim the ters they stood on stone or wa. Each was rail "Don't gob - ble, lit - tle folk," as good moth-ers do. fed them For the time would sure - ly come where the rush grew; When each tle it, For Lit -Wag real ly could - n't find Wa ter - tail knew. Wa -Wag its tail, For Lit tle ter knew. taught to wag - tail you'll choke." said, "or For Lit - tle Wa - ter Wag - tail else knew. - tle had lit tle home, And Lit Wa - ter Wag - tail knew. Falling Rain 1. See, the rain is fall - ing, fall - ing, See, the rain is fall - ing all a - round. 2. Lit-tle rain-drops danc-ing, danc-ing, danc-ing, Lit-tle rain-drops danc-ing on

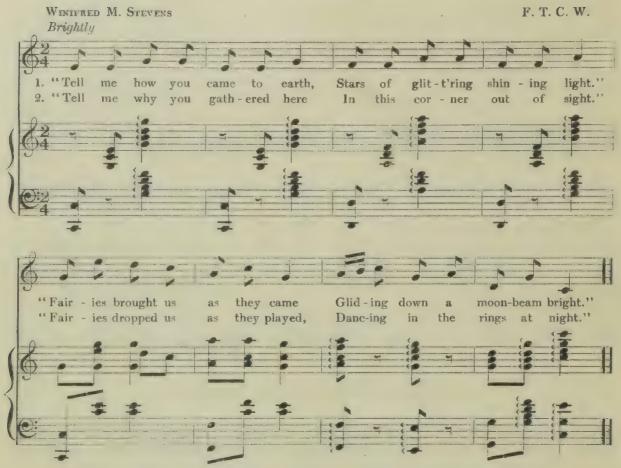
By the Rippling Stream







Buttercups

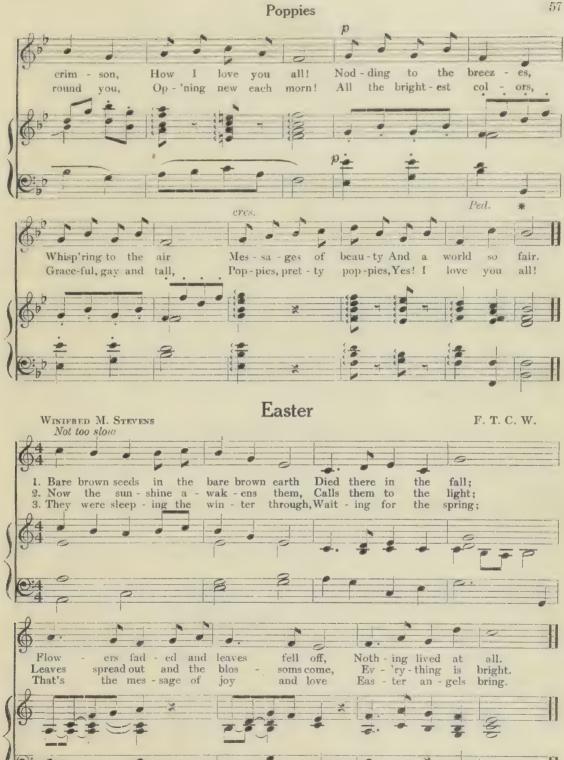


- 3 "Tell me why they left you here When at last they took their flight."
 - "Fairies knew that children would Spy us here with keen delight."
- 4 "Tell me what becomes of you, When you vanish from our sight."
- "Fairies keep us in their care, Bring us back again all right."





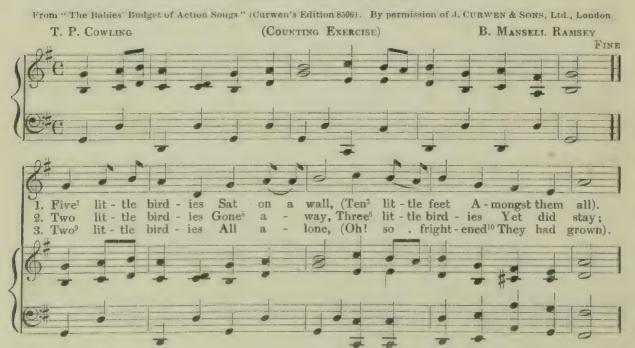




The Robin Sings Amid the Trees

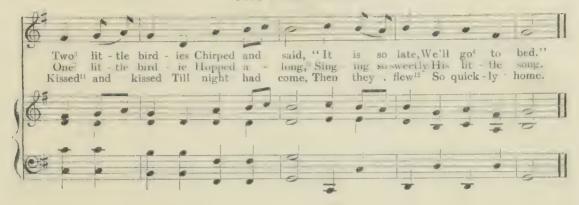


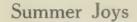
Five Little Birdies



Hold up left hand, fingers extended. *Show both hands. *Point to third and fourth fingers. *Fold third and fourth fingers down. *Indicate vacant place. *Touch thumb and first two fingers. *Move thumb up and down. *Fold thumb down, *Separate first and second fingers. *Shake heads. *Bring fingers together. *Move first and second fingers briskly, then fold them down.

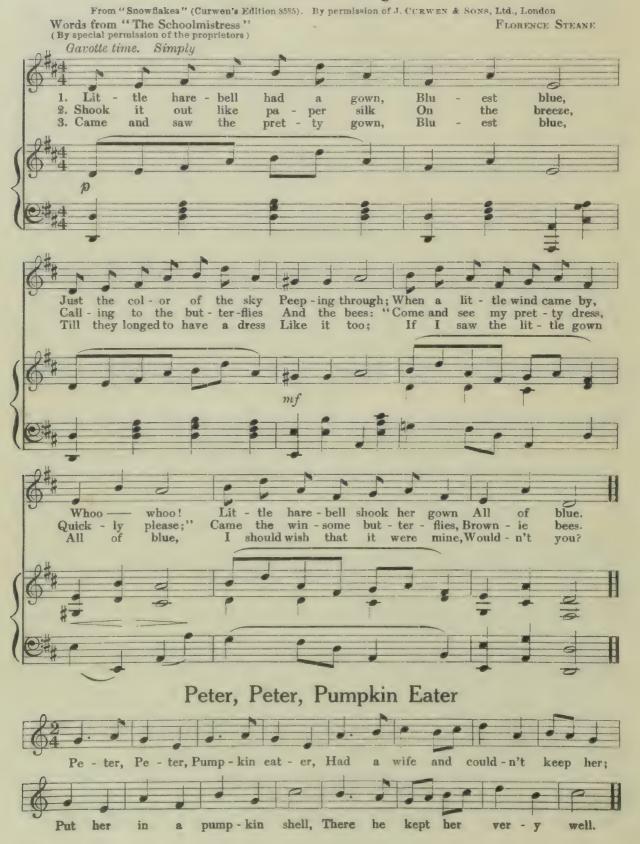








Harebell Song

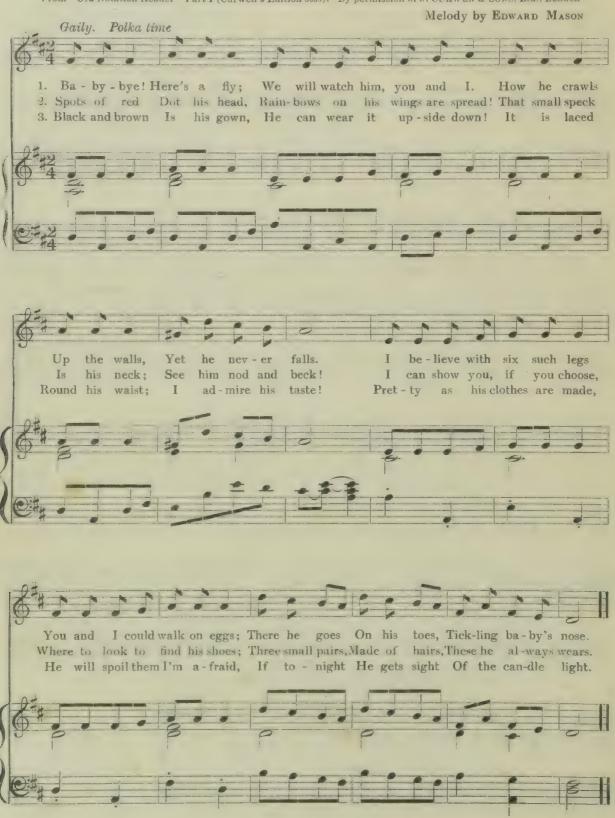


All the World is Gaily Dancing



Baby-Bye

From "Old Notation Reader" Part I (Curwen's Edition 5335). By permission of J. Curwen & Sons, Ltd., London

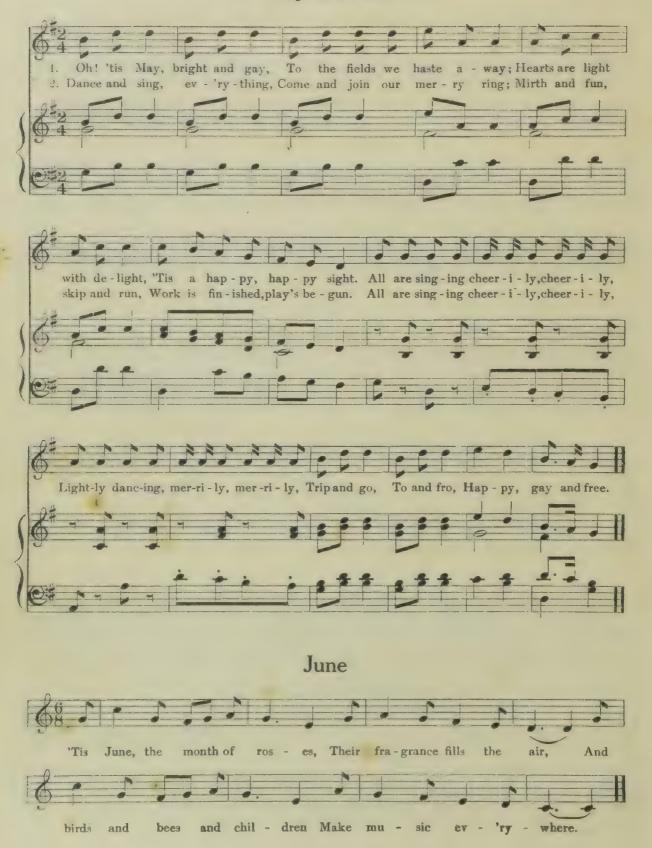


I'm a Little Busy Bee

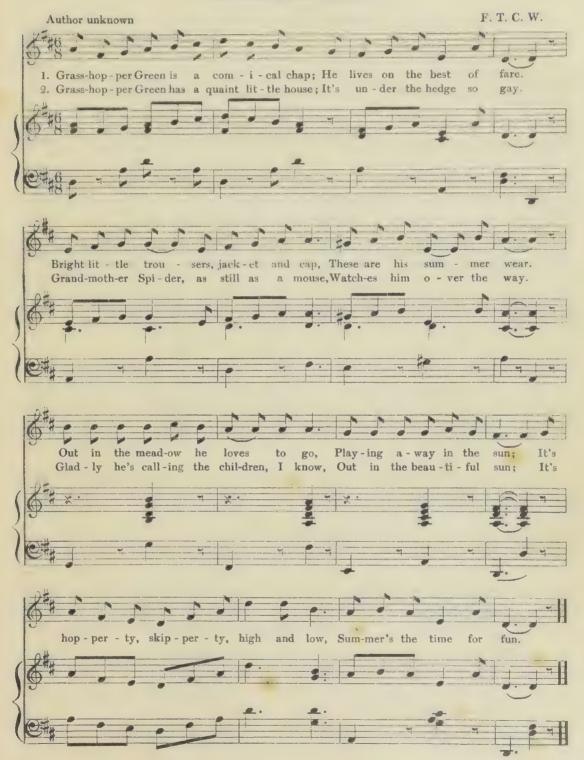
From "Sunshine Songs," Part II (Curwen's Edition 6202). By permission of J. Curwen & Sons, Ltd., London



Trip and Go



Grasshopper Green



En Roulant Ma Boule

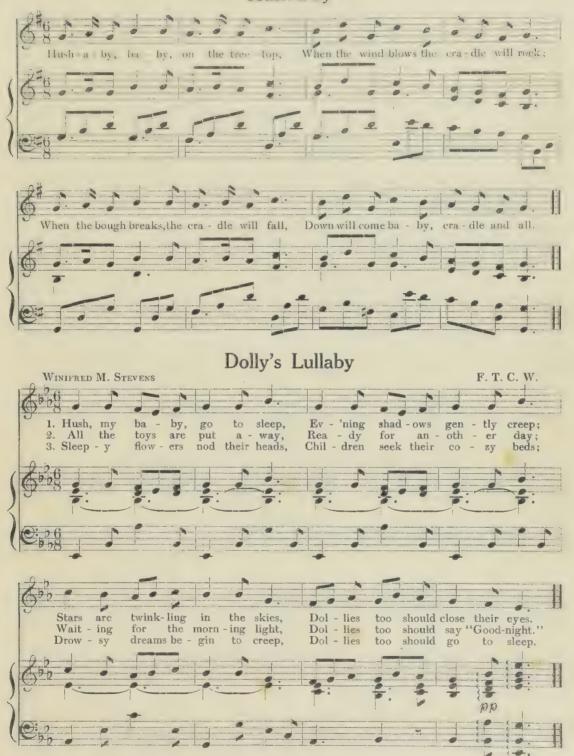
(Keep the Ball A-rolling)

Words from "French Songs of Old Canada" by W. GRAHAM ROBERTSON. Used by permission of the author, and the publishers, WILLIAM HEINEMANN, Ltd.



- 4 O wicked prince, alack-a-day,
 Keep the ball a-rolling;
 That my white duck must be your prey,
 Away, away, rolling away,
 Keep the ball, etc.
- 5 His blood of rubies ebbs away,
 Keep the ball a-rolling;
 His eyes shed diamonds bright of ray,
 Away, away, rolling away,
 Keep the ball, etc.
- 6 His tears are diamonds, bright of ray,
 Keep the ball a-rolling;
 Silver and gold his beak inlay,
 Away, away, rolling away,
 Keep the ball, etc.
- 7 Upon the winds his feathers stray,
 Keep the ball a-rolling;
 Three dames came by in rich array,
 Away, away, rolling away,
 Keep the ball, etc.
- 8 The feathers flight these ladies stay,
 Keep the ball a-rolling;
 To make a bed they would essay,
 Away, away, rolling away,
 Keep the ball, etc.
- 9 A little bed wherein to lay, Keep the ball a-rolling; All passers by from every way, Away, away, rolling away, Keep the ball, etc.

Hush-a-by



The Little Dustman

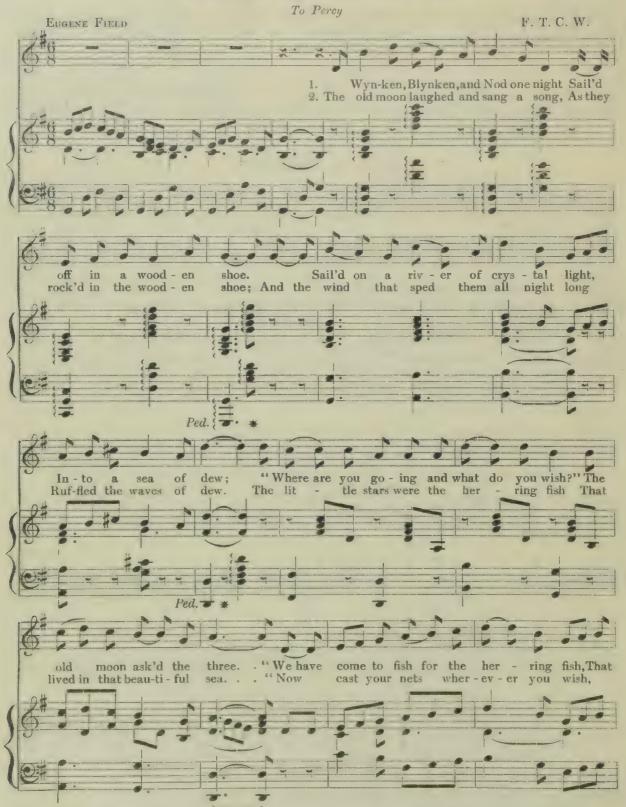
Words from the "Teachers' Edition for Elementary Grades," Used by permission of GINN & Co., owners of the copyright BRAHMS They 1. The flow ers all sleep sound ly Be - neath the moon's bright ray; At The 'ry win - dow peep ing dust-man shows his Very softly and sweetly una corda The dream the their heads to - geth And er, night a dren Are And if all good chil bed; see fast sleep in mur-m'ring trees wave to and fro, And whis - per soft and low. the eyes Of sprink-les dust spies 1 Sleep Sleep on, my lit - tle Sleep . on, . on, one. one.



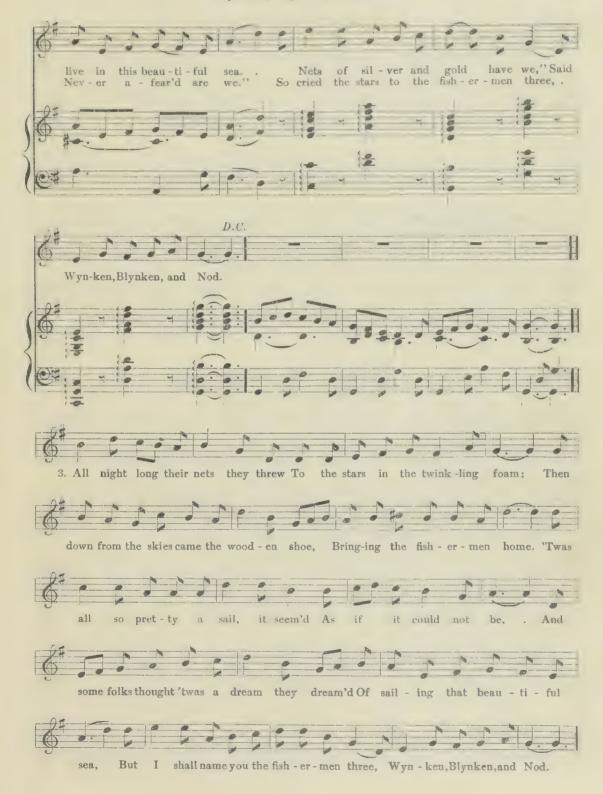
Golden Slumbers

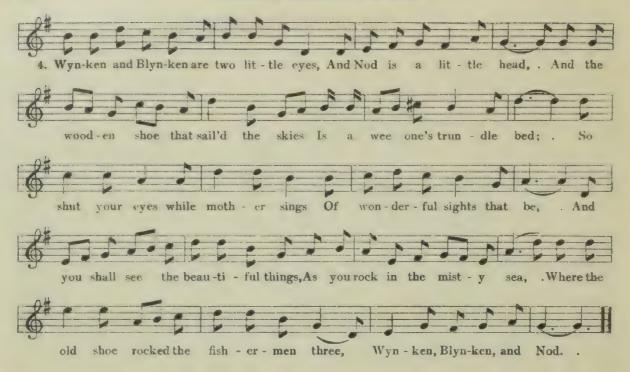


Wynken, Blynken, and Nod



From "Poems of Eugene Field", copyright, 1910, by JULIA S. FIELD; published by CHARLES SCRIENER'S SONS.
By permission of the publishers.



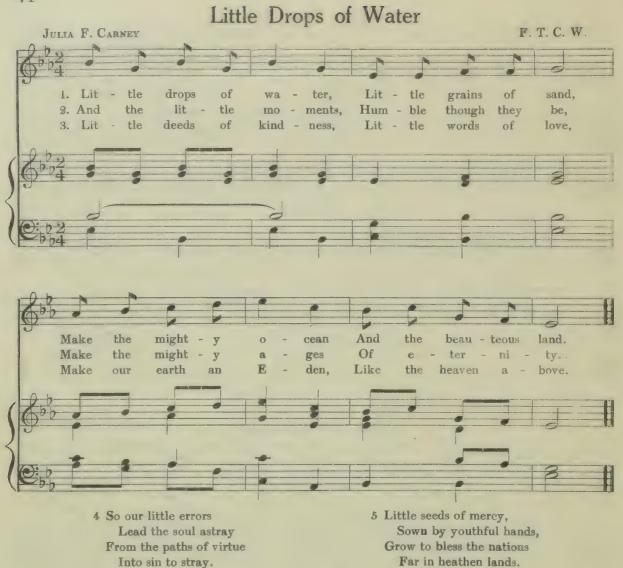


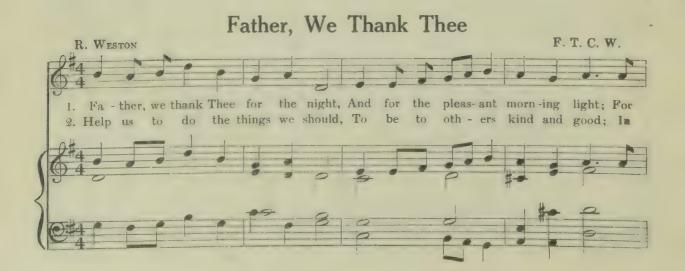
Sleep, Baby, Sleep



Baby Bunting











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place

a

Suf - fer

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In

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to

come

to

Thee.

4 Fain I would be as Thou art; Give me Thy obedient heart, Thou art pitiful and kind, Let me have Thy loving mind.

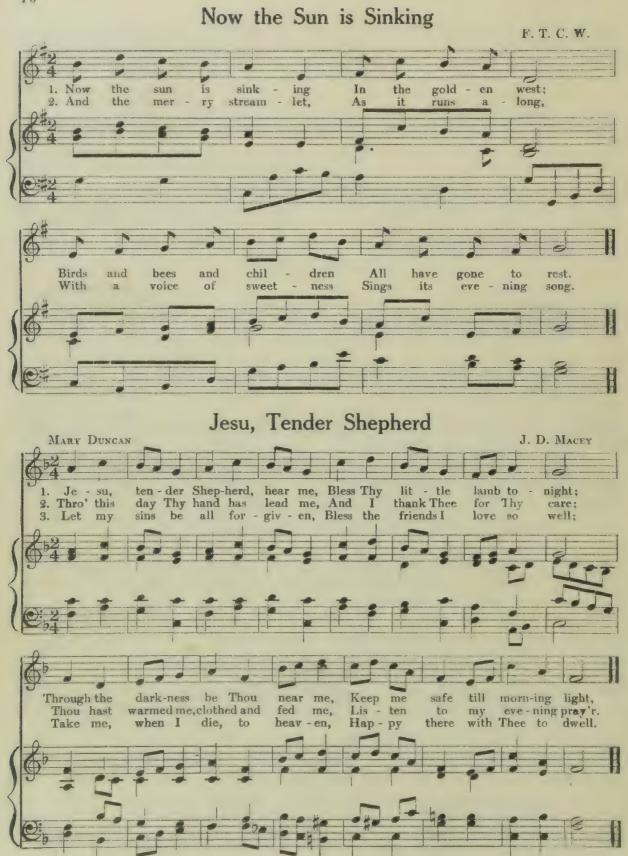
my sim - plic - i

lit - tle child

Pit - y

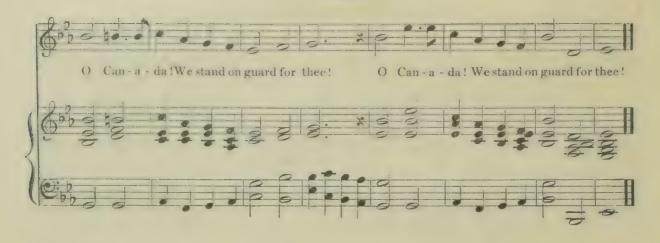
Give

5 Loving Jesus, gentle Lamb, In Thy gracious hands I am: Make me, Saviour, what Thou art; Live Thyself within my heart.



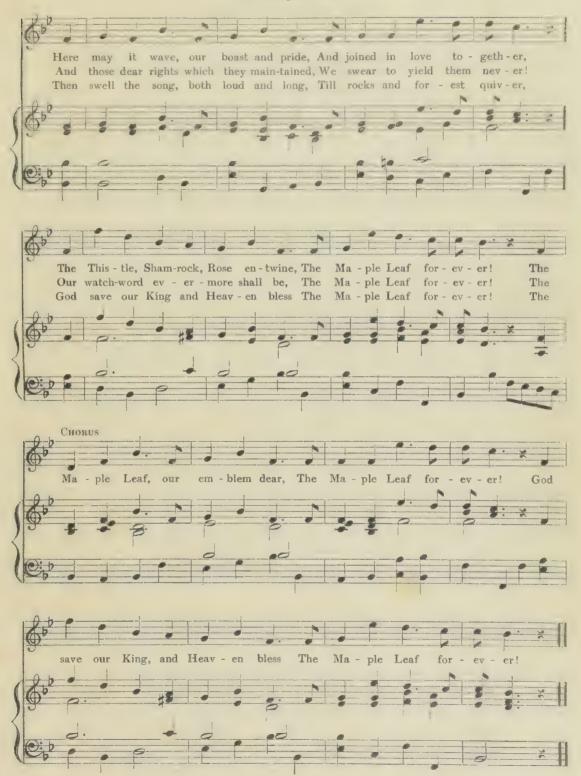
O Canada!



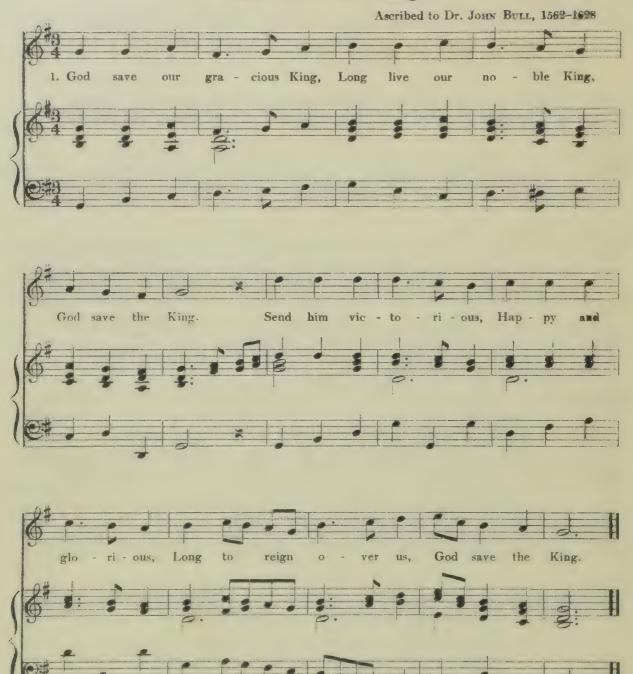


The Maple Leaf





God Save the King



2 Thy choicest gifts in store
On him be pleased to pour;
Long may he reign.
May he defend our laws,
And ever give us cause
To sing with heart and voice,
God save the King.

3 Our loved Dominion bless
With peace and happiness
From shore to shore;
And let our Empire be
United, loyal and free,
True to herself and Thee,
For evermore.

Round and Round the Village



- 2 In and out the windows, etc., As we have done before.
- 3 Stand and face your lover, etc., As we have done before.
- 4 Follow her to London, etc., As we have done before.
- 5 Shake her hand and kiss her (or leave her), etc.,
 As we have done before.

Although sometimes played by two circles, it is more usual to form a single ring, around which one child dances during the singing of the first verse. At the second verse, the children in the circle raise their arms, under which the player outside runs in and out. He remains inside the ring during the singing of the third verse and chooses a "lover." During the next verse the "lovers" walk round the ring, entering it at the last verse when they kiss or shake hands. The game may then be repeated.

Sing a Song of Sixpence



Formation. Children divided into two sets of equal numbers. One set join hands and form a circle, the other crouch down in centre of circle.

FIRST VERSE

Measures 1, 2. Those in circle skip round eight steps to the left while singing.

Measures 3, 4. Skip eight steps to the right, then stretch out arms towards centre to form the pie.

SECOND VERSE

Measures 1,2. The circle walks backward four steps and counts money.

Measures 3,4. Walk forward four steps, kneel and eat.

Measures 5.8. Pick up clothes, turn outwards and hang them up. Meanwhile the birds, remaining in the centre during the singing of the first two lines, continue to flutter about, then at the third line, flutter to and run around those in circle—one bird to one child—each snapping off a nose. Those in the circle kneel and the birds each hold up a finger to represent the nose.

Repeat, the two sets changing over.

The Farmer



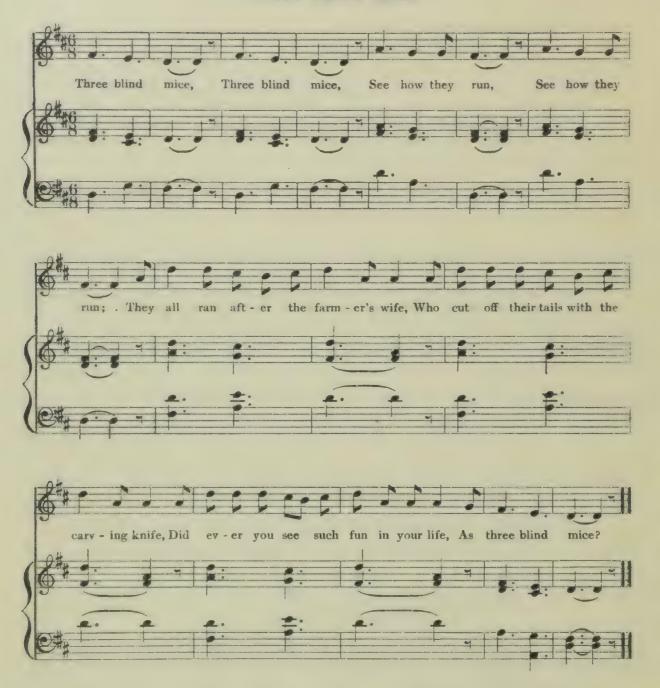
- 3 Would you know how the farmer, etc., Reaps his barley and wheat?
- 4 It is thus that the farmer, etc., Reaps his barley and wheat.

- 5 Would you know how the farmer, etc., Threshes barley and wheat?
- 6 It is thus that the farmer, etc., Threshes barley and wheat.

(An old English circle or ring game.)

Join hands and move round while singing the first, third and fifth verses. During the singing of the second, fourth and sixth verses, perform actions expressive of the words.

Three Blind Mice



Formation. Three mice to one wife. Wives looking for mice who are in the centre of room.

Measures 1, 2. Mice join hands and take three steps, then pause and listen for cat.

Measures 3, 4. Repeat.

Measures 5, 6. Run, then pause and listen.

Measures 7, 8. Repeat.

Measures 9-16. Forming groups of four, mice run after wives, who turn, follow mice and chop off their tails. Three slow chops at the last two measures.

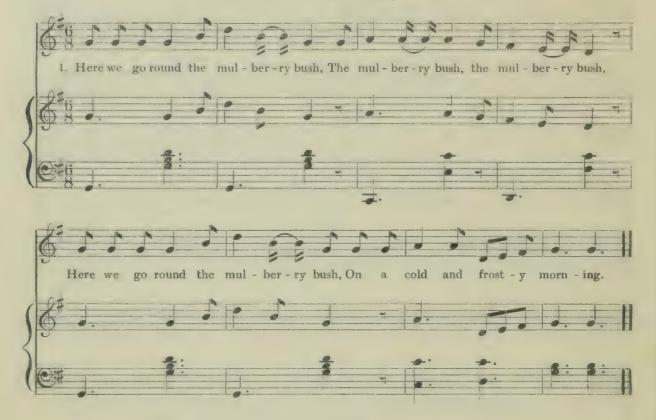
The Muffin Man



Form two circles, the inner circle sitting. The outer circle march round while singing the first verse. At the second verse, the inner circle spring up and skip round, singing, the outer circle standing still. Let children suggest any other actions.

The Mulberry Bush

(Also Nuts in May)



Wash our clothes, wash our clothes,
This is the way we wash our clothes
On a cold and frosty morning. Here we go round, etc.

3 This is the way we iron our clothes, etc.

2 This is the way we wash our clothes,

.

4 This is the way we sweep the floor, etc.

Here we go round, etc. Here we go round, etc.

5 This is the way we wash our face, etc.

Here we go round, etc.

6 This is the way we brush our hair, etc.

Here we go round, etc.

7 This is the way we go to school, etc.

Here we go round, etc.

Nuts in May (Knots of May)

- 1 Here we come gathering nuts in May, Nuts in May, nuts in May, Here we come gathering nuts in May So early in the morning.
- 2 Whom will you have for nuts in May? etc.
- 3 We will have for nuts in May. etc.
- 4 Whom will you have to fetch her away? etc.
- 5 We will have —— to fetch her away. etc.

The Mulberry Bush

THE MULBERRY BUSH

Form a circle and join hands.

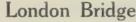
Dance or march round while singing the first verse. At the last line, the players may either clap hands or turn themselves round.

Actions to suit the words for the succeeding verses.

NUTS IN MAY

The actions to this game are so well-known as to make description almost unnecessary. Children form in two lines opposite one another — hands joined.

During the singing of the respective verses, the lines alternately advance and retire. Then the children named in the song advance and meet midway between the lines. Each endeavours to pull the other over to his side; when one has succeeded (the vanquished being now on the side of the victor), the game recommences.





- 3 Bricks and stones will fall away, etc.
- 4 Build it up with silver and gold, etc.

(Other materials may be named if desired.)

This is usually played in manner similar to that of Oranges and Lemons — the choice to be made by the children passing under the arch being either "silver" or "gold," or whatever material may be decided on.

A Frolic



Formation. Two rows facing each other.

FIRST VERSE

Measures 1-4. Stand still while singing.

Measures 5-8. Walk, forming a circle.

Measures 9-12. Clap hands, two claps to a measure.

Measures 13-16. Join hands.

A Frolic

SECOND VERSE

Measures 1-4. Skip round in circle to right.

Measures 5-8. Continue to go around but with sliding steps.

Measures 9-12. Turn and skip to centre.

Measures 13-16. Skip back from centre, arms swinging.

THIRD VERSE

Measures 1-4. Skip round in circle.

Measures 4-8. Stop and break into two lines as at the beginning.

Measures 9-12. Stand and wave kisses.

Measures 13-16. Skip off. Music to continue until all have disappeared.

A-hunting We Will Go



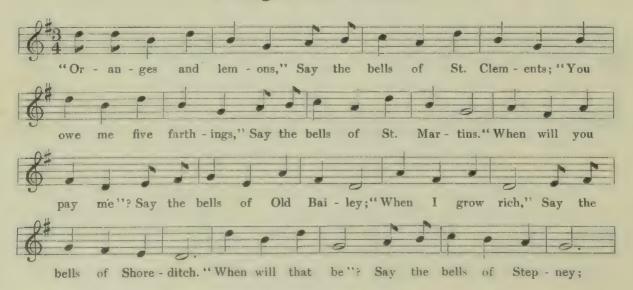
This old game is played in various ways. The following is much enjoyed by children. Form a circle with one or two children inside as dogs, and one outside, representing the fox. During the singing, the dogs will run outside and attempt to catch the fox, bringing him inside when caught. The dogs should both run in the same direction. The game should be continued with other players acting as dogs and fox.

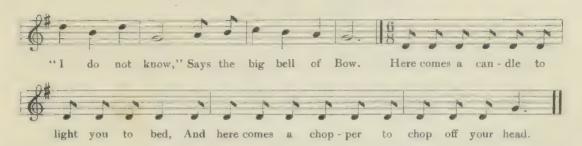
Poor Mary (Jenny) Sits A-Weeping



Form a ring and dance round, with "Mary" sitting or kneeling in the centre. At the second verse "Mary" rises and makes her choice—both dance, and the game then recommences, "Mary" taking her place in the circle.

Oranges and Lemons





Two children, representing respectively Orange and Lemon form an arch by joining hands and holding them up. Under the arch pass the remainder of the children while singing, and at the last word, the arms drop over one of the players, who, in a whisper chooses either "orange" or "lemon." He then places himself behind "orange" or "lemon," and the game continues until all have made their choice. A tug-of-war ensues, and the game terminates.

Ring-a-ring-o' Roses



Form a circle, join hands and move round. Fall down at the end.

Little Bo-Peep



Formation. Form circle and join hands.

FIRST VERSE

Measures 1, 2. Skip to centre—four steps.

Measures 3, 4. Skip back — four steps, then face partner and join hands.

Measures 5, 6. One step to centre and point inside foot. One step away from centre and point outside foot.

Measure 7. Loose hands and turn round to six quick running steps, wagging dresses.

Measure 8. Bow to centre.

SECOND VERSE (Softly and slowly)

Left partner of each couple steps out of circle and gently sinks to sleep. Right partner bleats on the word "bleating," and jumps behind the sleeping partner as the latter wakes and looks up sad and disappointed.

Shake heads while continuing to sing.

THIRD VERSE

Measures 1-4. All walk round in couples in line of direction, lifting up imaginary crooks.

Measures 5-6. Skip round — four steps, then pause and point to imaginary sheep in circle.

Measures 7-8. As in first verse.

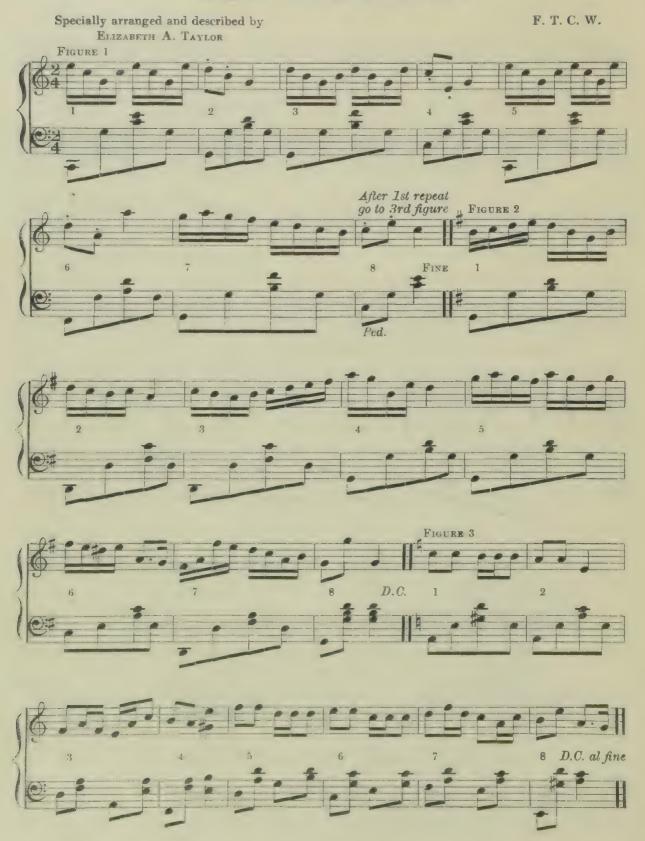
Sleeping Beauty (Briar Rose)



- When fifteen summers she had passed,
 Fifteen years
 Sweetly passed,
 This wicked witch a death-like sleep
 O'er her cast.
- 4 A hundred years she slumbered there,
 Hundred years
 Slumbered there,
 Protected by a briar hedge,
 Passing fair.
- 5 The finest prince in all the land,
 Finest prince
 In the land,
 Awoke her with a tender kiss,
 Claimed her hand.
- 6 In love and beauty each one grows,
 Day by day
 Each one grows,
 None happier than Prince Charming and
 Briar Rose.

This makes a pleasing scene when performed in character.

Night Dance of the Elves



Children should imagine they are cives, dancing in a woodland grove on a moonlight night, when everything is quiet and still. At one time they fancy they see something of a disturbing nature; then again, a sound in the distance produces a slight alarm, but nothing dreadful happens and the little folk continue to have a merry time.

Should the dance be performed in costume, the children should be dressed in tight-fitting suits, with high pointed caps, and long pointed overshoes to match.

When children's hands are not joined, the arms and hands should perform a waving, undulatory movement at the sides, level with the shoulders.

Fig. I

Formation. Circle, hands joined.

Measures 1, 2. Beginning with the right foot, take four step-hops to the right, knees high, and the body swaying sprightly.

Measures 3, 4. Turn, and beginning with the right foot, take four step-hops to the left.

Measures 5, 6. Eight quick gallop or slide steps to the right. On the last beat, release hands and clap once over head.

Measure 7. With four running steps, beginning with the right foot, each turn in a little circle to the right and return to place in circle.

Measure 8. Three steps on the spot, with legs straight and feet pointing in front as in kicking, lifting the body high at each step.

Fig. II

Children are now in a circle without holding hands.

Measure 1. Four very small running steps towards the centre of circle — knees high.

Measure 2. Place right heel on the floor, with left knee bent. Shade eyes and peer ahead in the direction in which the foot is pointed.

Measures 3, 4. Repeat the movements of Measures 1 and 2, forward.

Measures 5, 6. Beginning with the right foot, run backwards eight steps, knees high, arms and hands waving sideways, shoulder high, and clap hands over head at the last beat.

Measures 7, 8. As in Fig. 1.

Join hands and repeat the whole of Fig. 1.

Fig. III

Measure 1. All facing to the right of the circle, jump the feet astride, with knees bent and place the hands on knees.

Measure 2. Shift the weight on to the right foot and place right hand behind ear in an attitude of listening.

Measures 3, 4. Straighten up quickly and take six small running steps sideways towards the centre of the circle, waving arms and hands. At the seventh beat go down on left knee, holding right hand sideways as if to ward off someone.

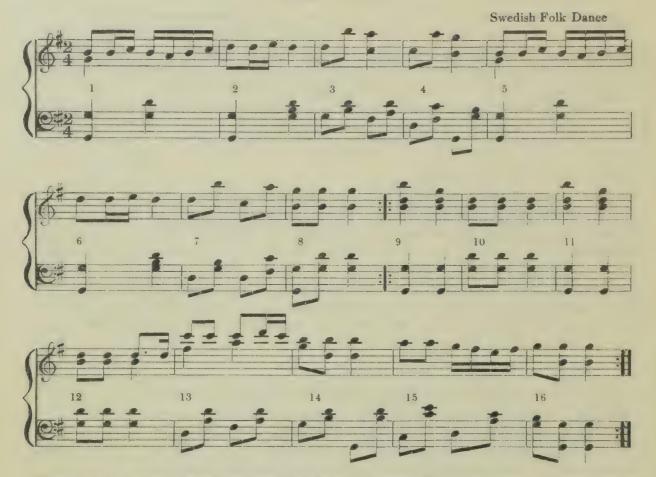
Measures 5, 6. Rise, as if fear were removed, turn outwards, join hands, and, beginning with the right foot, take four step-hops forward away from the centre of the circle.

Measure 7. Release hands and with four short running steps face centre of circle.

Measure 8. As in Fig. 1.

Repeat the whole of Fig. 1.

Clap Dance



Formation. In couples moving round the room. Partners hold inner hands — outer hands placed on hips.

Measures 1-8 (twice). Two polka or barn dance steps (one to a measure) beginning with outer foot; then four hop or skipping steps, (two to a measure) arms swinging backward and forward.

Repeat the whole three times. Stop and face partner.

Measure 9. Girls curtsey — hands on hips. Boys bow — folded arms.

Measure 10. Clap own hands three times.

Measures 11-12. Repeat curtsey, bow and claps.

Measure 13. Clap own hands, then partner's right hand.

Measure 14. Clap own hands, then partner's left hand.

Measure 15. Clap own hands, then partner's right and left hands.

Measure 16. Three stamps with feet.

Measure 9. Repeat curtsey and bow.

Measure 10. Shake first finger of right hand three times.

Measure 11. Curtsey and bow.

Measure 12. Shake first finger of left hand three times.

Measures 13-16. As before.

Repeat from beginning.

Mountain March



Fermation. In groups of three—if convenient, two girls and one boy, the boy leading, girls behind, moving round the room. Ribbons held by boy in each hand, the other ends of ribbons held by girls' outer hands—inner hands being joined.

Measures 1-8 (twice). Sixteen hop steps forward (one to each measure), boy looking alternately over right and left shoulders.

Measures 9-12. Boy, with four hop steps backward, passes under arch formed by girls' inner hands, girls meanwhile making four hop steps on the spot.

Measures 13-16. Girl on the left first turns to the right, then the girl on the right turns to the left, the boy meanwhile going round the girl on the right, holding his left hand high; revolving to the left, he returns to his position in front.

Repeat this movement, then repeat the whole ad lib.

Shoemakers' Dance



Formation. In couples — partners facing each other.

Measure 1. Clinch fists and revolve them rapidly around each other in front of chest to imitate the winding of thread.

Measure 2. Reverse movement.

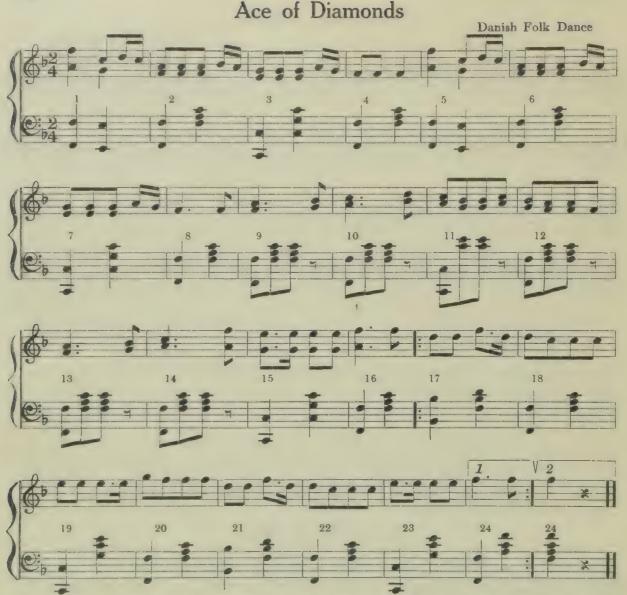
Measure 3. Pull away twice, as if waxing thread.

Measure 4. Strike left fist with right three times.

Repeat the above actions to measures 1-4.

Measures 5-8 (twice). Partners join hands and take sixteen hop steps (two to a measure) round the room.

Repeat the whole.



Formation. Double circle; partners facing each other; boys inside with backs to centre. Measures 1-4. Clap on the first beat, then link right arms and circle round on the spot—two steps to a measure. Turn heads away from each other.

Measures 5-8. Clap hands, link left arms and reverse.

Measures 9-12. Boys, beckoning to girls, take four hop steps (balanced hops) backward toward centre, followed by girls, forward, holding skirts.

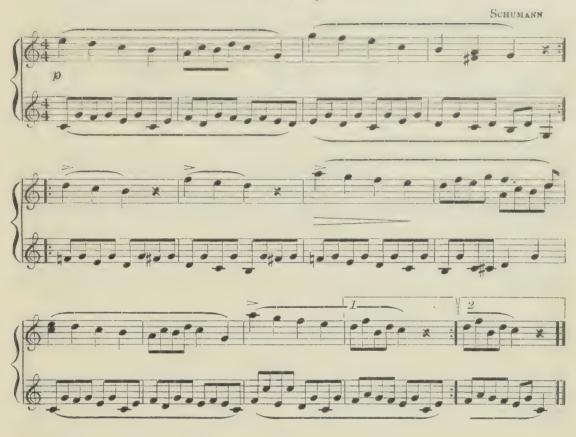
Measures 13-16. Girls, beckoning to boys, take four hop steps backward away from centre, followed by boys, forward, with arms folded.

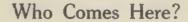
Measures 17-24. Partners join inner hands (or, if preferred, boys place hands on girls' hips, and girls place hands on boys' shoulders, arms straight) and polka round the circle.

Repeat Measures 17-24.

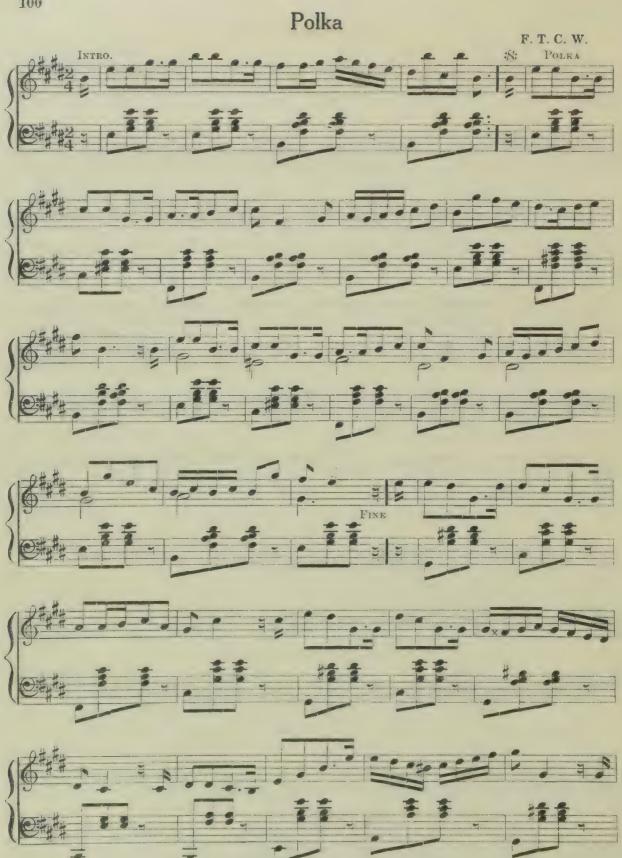
The clap in the first figure is sometimes omitted, a loud stamp being given on the first beat instead.

Melody



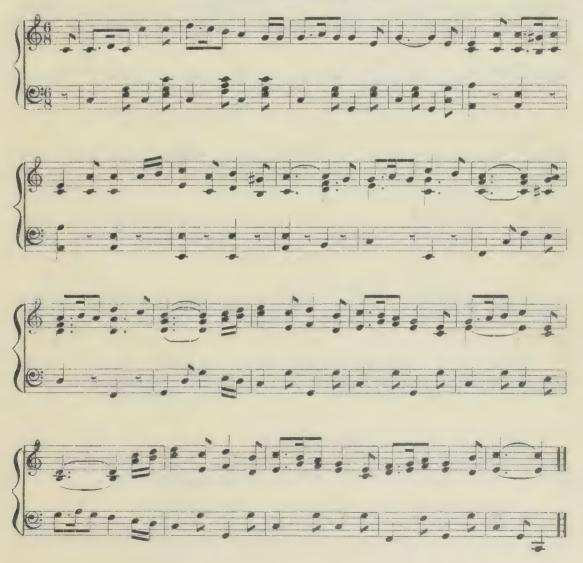




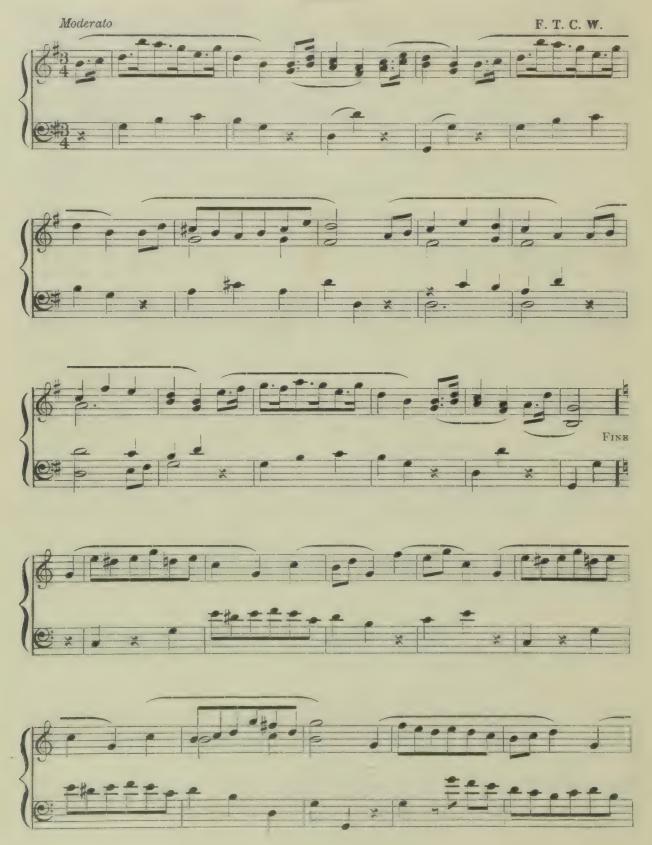




Maypole Dance (Come, Lasses and Lads)



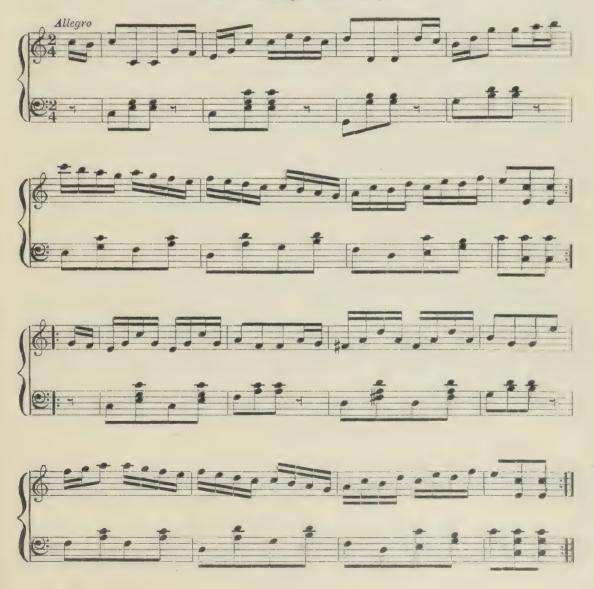
Minuet



Minuet 103



The College Hornpipe



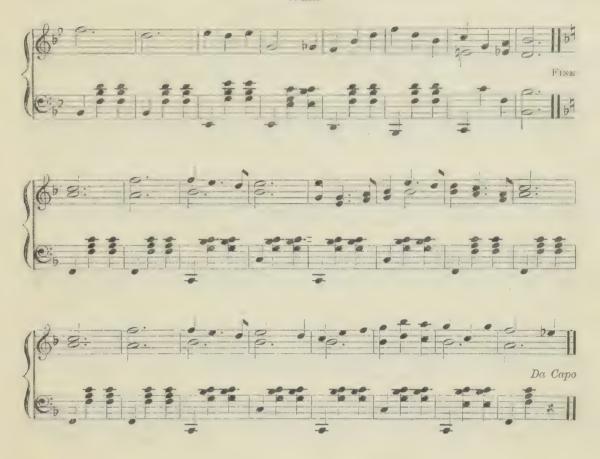
Gavotte



Waltz



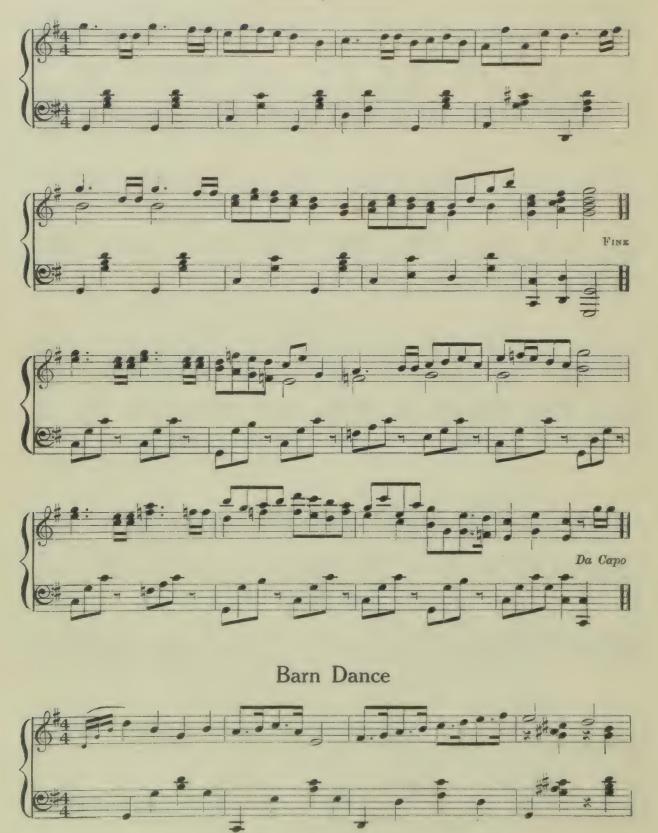
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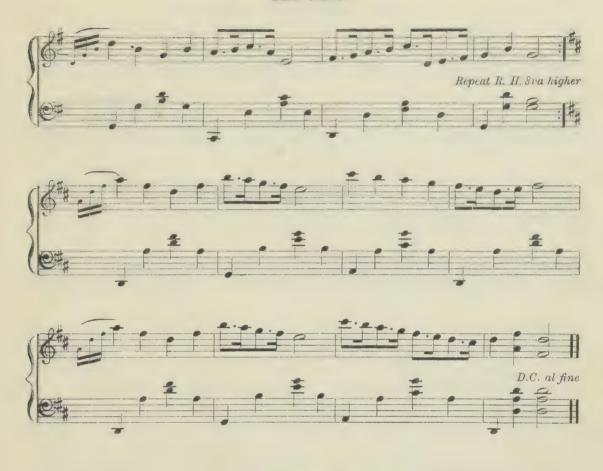


The Keel Row



Military March





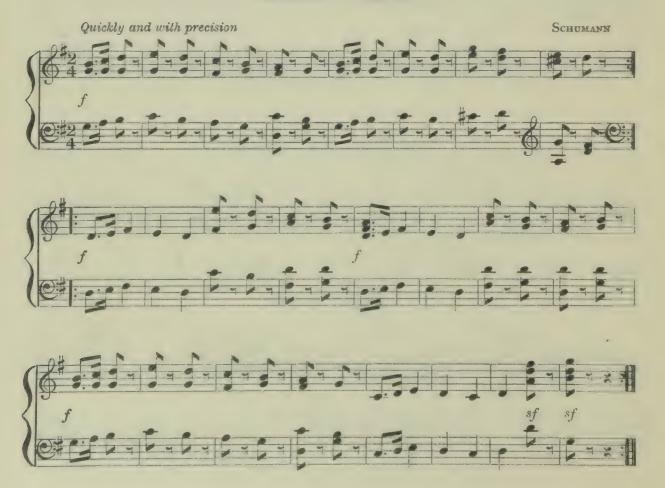
Pop Goes the Weasel

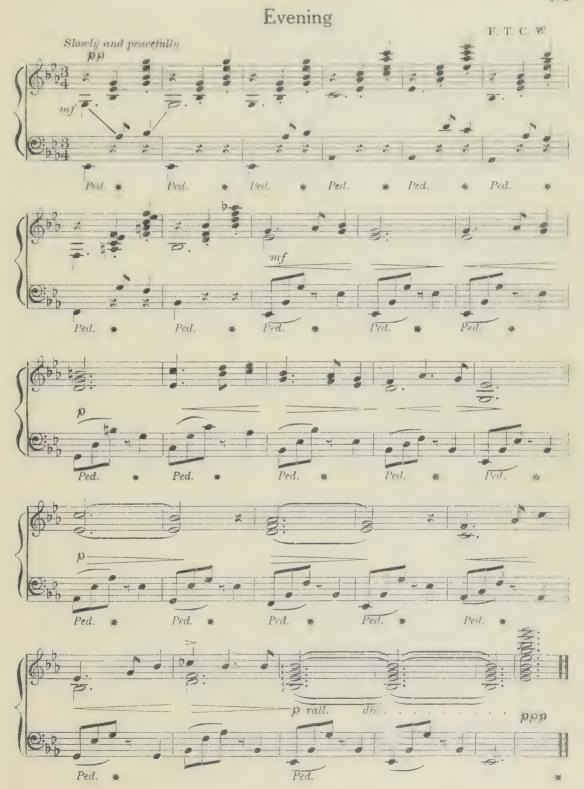


Catch Me If You Can

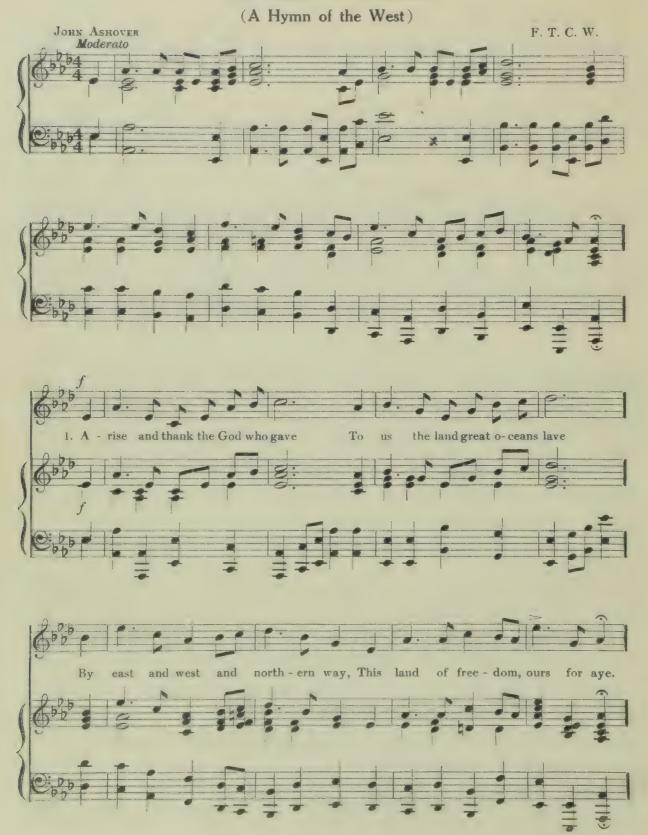


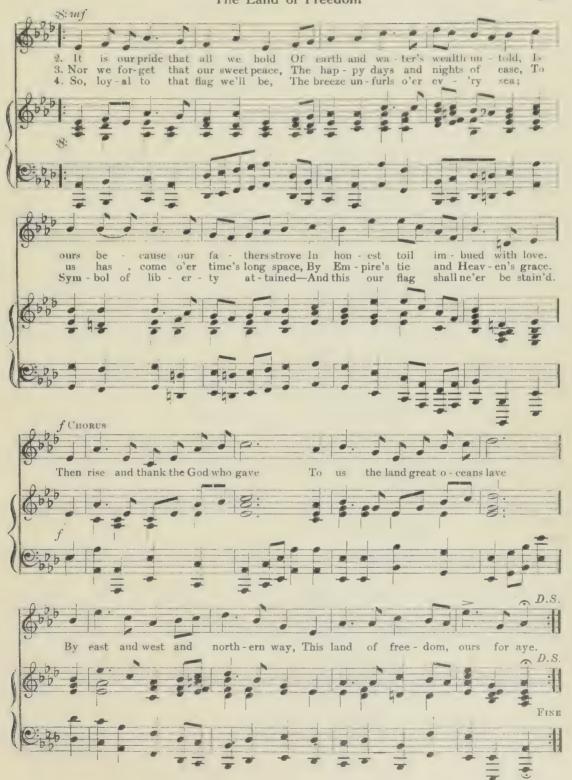
Soldiers' March

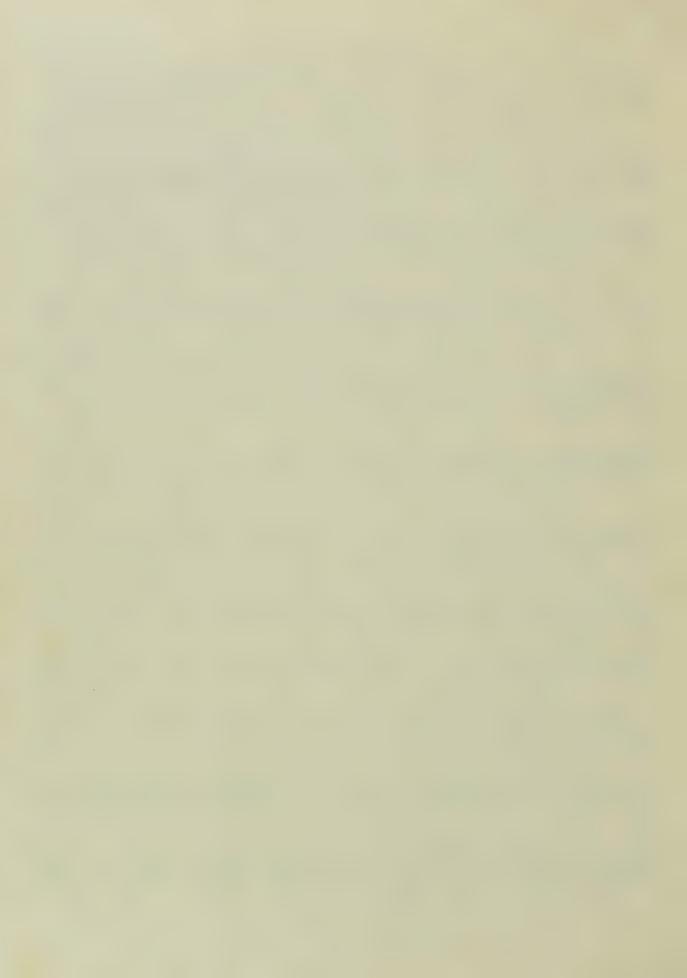




The Land of Freedom







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